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GUARDIAN

FEBRUARY 16 - 22, 2011 THE SAN FRANCISCO **LOCALLY-OWNED** SFBG.COM VOL. 45, NO. 20 FREE

DÂM STRAIGHT

Dâm Funk brings the future funk to Noise Pop, headlining our comprehensive guide to the festival. P20

PHOTO BY MATHEW SCOTT



THE SAN FRANCISCO BAY GUARDIAN PRESENTS

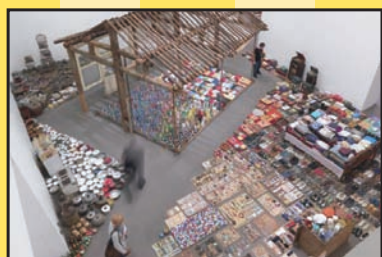
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– a solo exhibition by Chinese conceptual artist Song Dong, including the much-heralded large-scale installation *Waste Not*, comprised of over 10,000 items collected by the artist's mother over the course of more than five decades.



LIVE PERFORMANCES BY JONAS REINHARDT

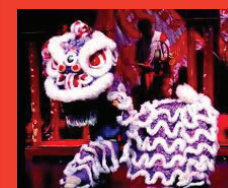
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Regular admission applies to visit the galleries.

> **VIEW** the exhibition *Developed and Undeveloped: Photographic Landscapes*.

> **DANCE** to afro-Cuban rhythms by the 11-piece ensemble Orquesta La Moderna Tradición.

> **WATCH** the film *Pelea de Tigres/Tigers Fight*. In the Koret Auditorium at 7pm; seating is on a first-come, first-served basis.

> **LISTEN** to indigenous community leaders Ann Marie Sayers, Concepción J. Saucedo and Don Pascual as they welcome the special exhibition *Olmec: Colossal Masterworks of Ancient Mexico*, opens Sat, Feb 19.

> **CREATE** a colorful Jaguar mask.

Friday Nights at the de Young is part of FAMSf's Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation.



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FINE ARTS MUSEUM

Twitter may be a locally-grown company,
but its workforce doesn't look anything like
the faces inhabiting the neighborhood.

EDITOR'S NOTES

By Tim Redmond
tredmond@sfbg.com

In a heartwarming Valentine's Day blog, Paul Krugman, the Nobel Prize-winning economist, talks about an old cartoon that ran in the 1980s showing Democrats trying to develop a centrist economic policy that cut spending on social programs. "How is this different from Republicans?" one Democrat asks. The answer: "We *care* about the victims of our policies."

That, Krugman says, “is pretty much my reaction to the Obama budget.” The president talks about how awful the cuts will be, how programs he cares about will have to go, how painful this all is for him. Not that he’s going to miss any meals or wind up homeless, but whatever: we can all feel his pain.

It's also pretty much my reaction to The Bay Citizen report that ran in The New York Times Feb. 13 on the pension reform negotiations going on at City Hall and in the office of billionaire financier Warren Hellman.

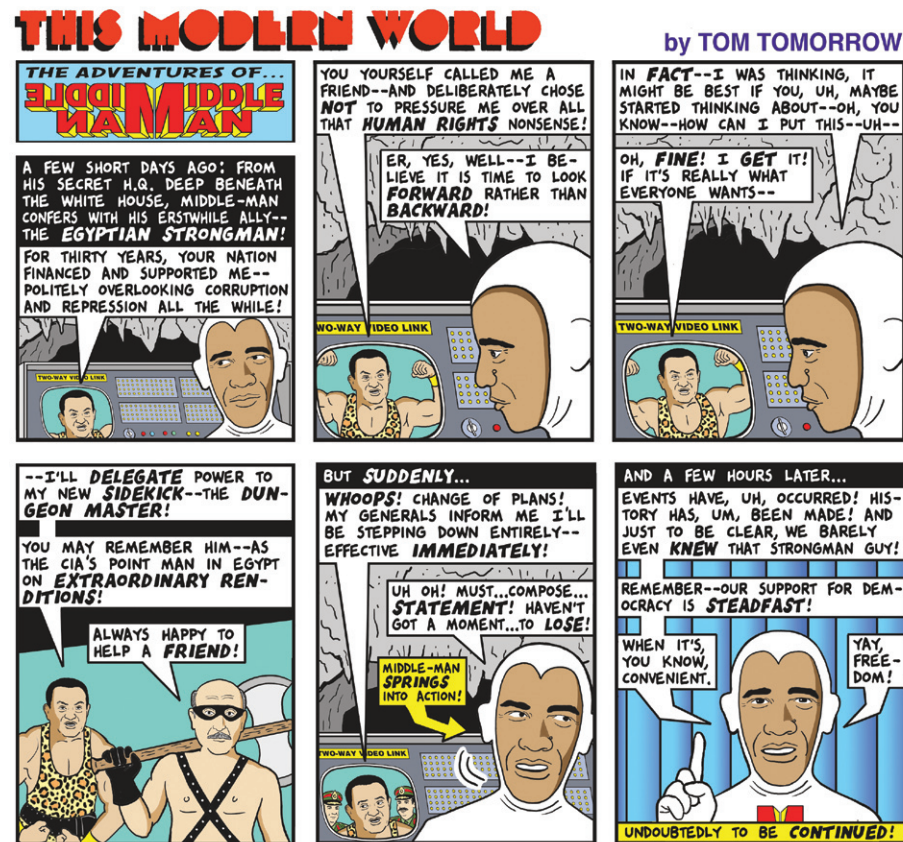
Hellman, Mayor Ed Lee, Sup. Sean Elsbernd, and some labor leaders are talking about how to avoid another bruising ballot measure fight this fall. Hellman backed off from supporting Public Defender Jeff Adachi's Proposition B last year after some labor folks convinced him they could come up with a better plan.

Hellman's new bottom line: the group needs to find between \$300 million and \$400 million in savings. He is quoted as saying: "I hate that it comes out of the hide" of city workers. "It is going to be really painful."

Warren Hellman's not a bad guy. I've met him, he's polite and friendly, sometimes even almost sort of a liberal on some issues, and I think he does feel bad about cutting the pensions of low-level city employees. I even agree with him that the pension system needs reform.

But here's the problem: nothing ever comes out of the hides of the rich.

CONTINUES ON PAGE 6 >>



Better options for garbage

EDITORIAL One of the biggest, most important municipal contracts in San Francisco is never put out to bid. It's awarded to the same company, automatically, and has been since 1932. Recology Inc. (formerly known as Sunset Scavenger, Envirocal, and Norcal Solid Waste Systems) is the only outfit licensed to pick up trash in the city. It's also the only company that has a monopoly guaranteed in the City Charter. Its residential rates are set every five years by an agency almost nobody's ever heard of, the Refuse Collection and Disposal Rate Board, which consists of the city administrator, the controller, and the general manager of the San Francisco Public Utilities Commission. Commercial rates are set by Recology alone; there's no appeal or oversight.

San Francisco is the only
major city in the United States

that contracts out solid waste collection to a private company. And it may be the only city of any size that does it without competitive bidding.

Now that city officials are discussing where the garbage should go — that is, what landfill should hold it — there's a perfect opportunity to open up the 1932 deal, amend the charter, and fix this.

Sups. David Campos and Ross Mirkarimi are working on a measure that would mandate competitive bidding for the contract to pick up commercial and residential trash. "It's not in the interest of the ratepayers to have a monopoly," Campos told us.

It's true that Recology has worked with the city on reducing the waste stream and developing a curbside compost and recycling plan. And Recology is an employee-owned company.

But that doesn't mean the city or its residents and businesses are getting the best possible deal. Could another company do the same job better — and for less? Maybe. Would the prospect of a competitive bid drive Recology to improve service and cut rates? Absolutely. That's why most municipal contracts are put out to bid on a regular basis.

But there's a larger question here, one that the supervisors also should consider. Why does San Francisco have private garbage collection anyway? All over the country, cities handle that task as a part of the function of government.

There are several distinct advantages to evaluating a public option for refuse. For starters, the city is in desperate need of money — and Recology is making a nice profit off its local gig. It's entirely

CONTINUES ON PAGE 6 »

No sweetheart deal for Twitter

**By Richard Marquez
and Chris Daly**

More than a decade ago, an epidemic of evictions severed the spine of San Francisco's working-class neighborhoods and communities of color. Thousands of low-to-middle-income tenants, immigrant families, small businesses, nonprofits, and artists lost their homes, leases, and livelihoods. Orchestrating this period of class warfare was a gang of shot-callers: dot-com companies, real estate interests, financial firms, and Mayor Willie Brown.

But a diverse and dynamic coalition of San Franciscans responded to save the soul of this Left Coast city. It was an epic battle against displacement, gentrification, and institutionalized racism. We marched, took arrests in the streets, righteously raged at City Hall, and fiercely forged a movement. No longer faking the funk, progressive activists reframed the civil rights debate for the next decade by asking: whose city?

Would San Francisco become only a playground for the rich, white, and powerful while real estate interests and new technology companies prevailed over the poor, people of color, and working-class folks? Or would we prioritize everyday San Franciscans and put human needs ahead of the developers and downtown corporate profits?

Now, more than a decade later, these same questions demand to be asked of the proposal from Mayor Ed Lee, Board of Supervisors President David Chiu, and Sup. Jane Kim to freeze the payroll tax for the Internet giant Twitter. Those who support the giveaway

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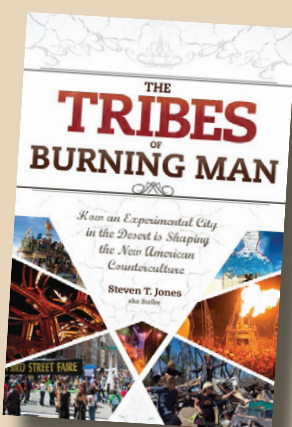
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THE TRIBES OF BURNING MAN

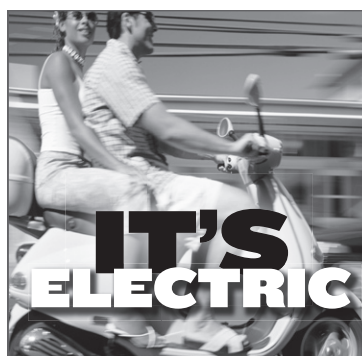
WRITTEN BY
SAN FRANCISCO BAY GUARDIAN'S
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EDITOR'S NOTES

CONT>>

Over the past five years, San Francisco has cut hundreds of millions in city spending. City employees have given back many millions more in concessions. Nonprofits have cut back services to the poor, the disabled, the sick.

But we haven't asked big business and wealthy people to give up anything. Hellman hasn't had to tighten his belt. Corporate executives in the city still make huge salaries. They're not closing the swimming pool at the Olympic Club.

I could support pension reform — if Hellman, Elsbernd, and Lee would support tax reform. Then we can all feel each other's pain.

For once. **SFBG**

GARBAGE

CONT>>

possible, even likely, that the city could take over garbage collection, keep the rates at the same level, and bring in millions to the general fund. It's also possible that city officials would decide to forego some of that income and cut rates to make life easier for residents and businesses.

Since the 1932 charter provision is getting a new look anyway, the supervisors at least ought to look at the possibility of ending private garbage collection. A fairly basic study should be able to establish how much revenue Recology takes in, what expenses are involved, and whether it's worth pursuing municipalization. **SFBG**

TWITTER

CONT>>

claim it will clean up the blighted areas around the Mid-Market Street area.

Poverty is aplenty in this portion of District 6, as even the rats and pigeons can attest. According to a 2007 study by the San Francisco Food Bank, more than 23,000 people in the Center City live with the threat of hunger, at or below 150 percent of the federal poverty line. With this scarcity comes a concentration of related social conditions — homelessness, substandard housing, mental and physical disabilities, and substance-abuse struggles, to name a few.

However, it's less than clear how Twitter's tax break will address any of these oppressive realities. Indeed, the opposite is more likely: a greater acceleration of economic and racial inequality. Over time, the tax break could cost San Francisco millions of dollars as the city struggles to close a \$350 million deficit.

While the Health Department deliberates \$75 million in devastating cuts, the Human Services Department has already proposed reducing shelter hours and slashing job training programs and housing services in the Mid-Market area. Ironically, as we were fighting displacement during the late 1990s, we also won an expansion of the city's homeless resource centers — now proposed for elimination!

Twitter may be a locally grown company, but its workforce doesn't look anything like the faces inhabiting residential hotels, apartments, or homeless shelters in the neighborhood. Twitter's elite management team more resembles an apartheid power structure with 11 white men and no women or people of color. This inspires no confidence that people living in Mid-Market would gain employment or otherwise benefit from Twitter's tax break. And any potential small business bonanza in Mid-Market would be negated by Twitter's contained consumption choices of catered meals and in-house yoga and Pilates classes.

Twitter shares none of the economic challenges that most Mid-Market residents face. Bertolt Brecht's infamous quote that "it's more of a crime to own a bank than to rob one" speaks to The Wall Street Journal report that financial investors have estimated Twitter's valuation at \$8 million to \$10 billion, significantly more than the entire budget of the city and county. As Twitter's new honcho, Dick Costolo, claims to have "cracked the code" on advertising, Google and Facebook are tweeting bidding-war offers to purchase Twitter.

If our district supervisor won't defend services for her own constituents over a bailout to a corporation that doesn't need it, then it's past time to recall the militancy of our progressive movement and storm City Hall to demand the sweetheart deal for Twitter get called off, like David Hasselhoff!

Richard Marquez served as one of the volunteer field coordinators for the Jane Kim for Supervisor campaign. Chris Daly is the former District 6 supervisor.

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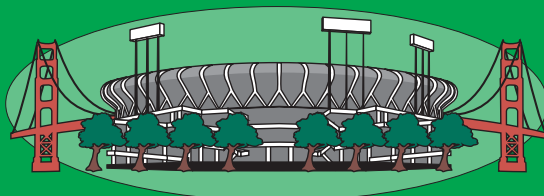
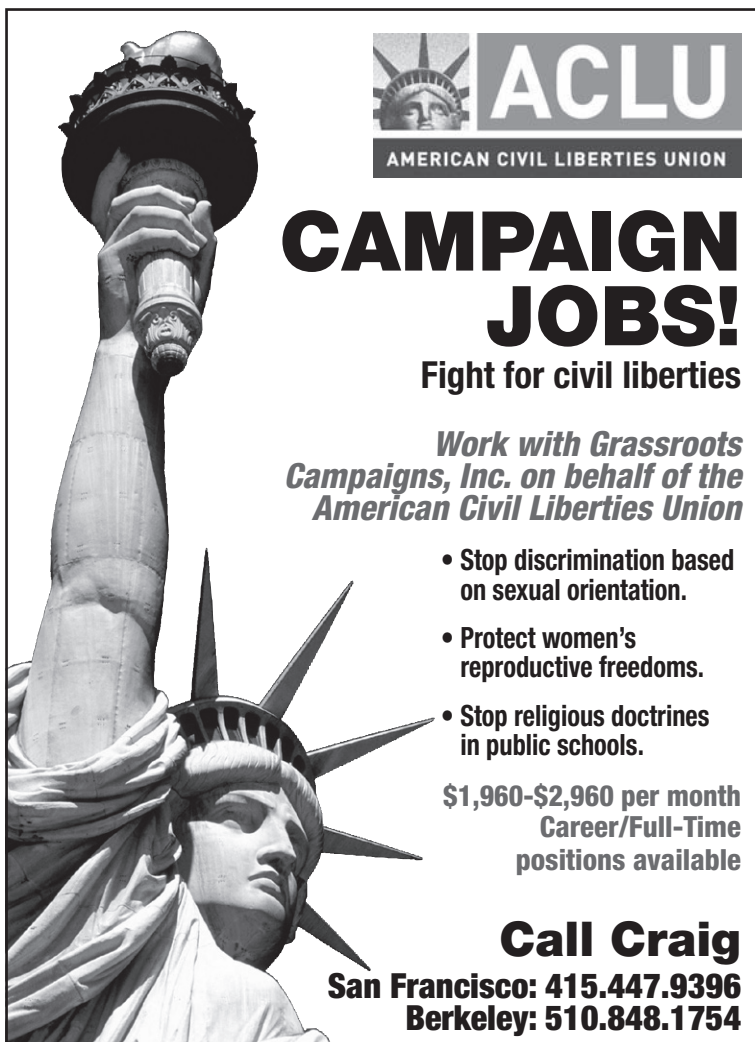
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Playing chicken

Activists use protests and a lawsuit to push for better regulation of live poultry sales

By Heather Mack
news@sfbg.com

The Heart of the City farmers market in U.N. Plaza may not exude the bourgeois foodie reputation of the Ferry Plaza farmers market. It doesn't sell micro-roasted coffee or artisan cheeses, and its fountain may sometimes double as a public shower, but it does offer a one product that no other San Francisco farmers market does: fresh, live poultry.

Raymond Young has sold live chickens here for two decades, showing up at dawn to set up shop and peddle his poultry to an eager throng of customers, mostly Chinese, who happily take home upwards of 600 birds per day.

But a group of animal rights activists is saying that the poultry stand is inhumane, violates health codes, and that Young's employees have infringed on their civil rights as protestors. Since April 2010, members of LGBT Compassion have been showing up in the wee hours of the morning next to Young's stand with banners, brochures, and signs promulgating the alleged cruelty of his business and seeking to block the sale of live birds. In January, protesters upped the ante when they slapped Young and the HOC market with a lawsuit alleging continuous abuse and negligence by those who supervise the market.

"For me, it was as simple as seeing the animal cruelty," said Andrew Zollman, 43, the founder and organizer of LGBT Compassion. "The cages are dilapidated and cramped, there are feces everywhere, and the chickens are shoved in plastic bags, two at a time, while they scream in fear or pain. It was like walking down the street and seeing a dog beaten — and it's really frustrating to see it happen here in San Francisco."

Zollman and fellow protester Alex Felsinger, 25, filed the lawsuit with San Francisco attorney Matt Gonzalez after months of attempts to get city officials to intervene.

The allegations have Young and market management squawking, saying that the activists are opposing a practice that is both legal and routine. They claim the protesters are overly sensitive to the treatment of the chickens simply because they can see it, and decry their tactics as an attack on a small business and cultural traditions since almost all of his customers are Asian.

"These people just don't seem to like other people's culture of selling live chicken," Young said. "I think that what I do is right. I abide by all the health codes and animal care codes. I try to do everything I can to satisfy everyone. These protesters think they can override the law because they don't like what they see."

THE PATH TO COURT

Zollman and Felsinger have been encouraging the city to investigate Young's stall, regularly sending videos and photos taken at Young's stall to the Department of Public Health and Animal Care and Control. But their quest to protect the chickens has been complicated by the lack of city oversight and an inability to enforce animal cruelty laws due to provisions exempting poultry.

The clash between the vociferous vegans and the poultry purveyors reached its pinnacle in late December 2010, when Felsinger claimed he was punched in the side of the head, wrapped up in a tarp, and had the memory card from his camera stolen by one of Young's employees. As painful as the altercation was, Felsinger's scuffle has helped him garner support.

Felsinger doesn't have footage of the December attack, but he and Zollman have documented several instances of alleged verbal and physical abuse by Young's employees, including anti gay statements from Young's daughter, which was the subject of a complaint to the Human Rights Commission.

"There is a long list of things being done to us over the past year," Felsinger said. "I never expected them to take such a violent act against me. It's not how I wanted to go about it. But it might have the end result we're



Unlike this chicken, most of the live chickens sold at Heart of the City farmers market have had their beaks cut off so they don't peck each other during transport.

looking for: permit revocation."

Christine Adams, manager of the HOC market since it first opened in 1981, has consistently defended Young and called the lawsuit "completely outrageous."

"This is a market, and if they (Young's crew) were illegal, they would have been booted," she said. "I have done nothing wrong; Raymond has done nothing wrong. I'm not worried at all about the lawsuit."

Adams said that while she had not been personally affected by the protesting in the past, she did not approve of Zollman and Felsinger's actions and attributed a decline in live poultry sales to their presence.

"Their sales have gone down considerably," Adams said. "They used to sell more than 1,000 birds a day and now it's more like 600 or 700. I think it's definitely because of the protesters. People don't like to be followed through a market and have a camera shoved in their face just because they bought a live chicken."

GATHERING EVIDENCE

Almost every market day, Zollman and Felsinger would show up to protest and take video and still photography of Young's stall. They have posted numerous videos and photos to their group's website (lgbtcompassion.org)

CONTINUES ON PAGE 10 >>



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“Do we think there is some cruelty? Probably. But there is nothing we can do at this time until the law changes.”

Animal Control Director Rebecca Katz

PARKMERCED REDESIGN 12

BAN ON YELLOW PAGES 13

ALERTS

By Jackie Andrews
alert@sfbg.com

WEDNESDAY, FEB. 16

Film screening and potluck
Still relevant as ever, Barbara Trent's Oscar-winning *The Panama Deception* chronicles the complex relationship between the George H.W. Bush administration and former Panamanian President Manuel Noriega, showing how the mainstream media helps in winning the American public's approval of foreign occupations despite widespread condemnation abroad. A potluck dinner precedes the film. 6:30 p.m.–9:30 p.m., \$5 suggested donation
Humanist Hall
390 27th St., Oakl.
(510) 681-8699
www.humanisthall.org

THURSDAY, FEB. 17

Democratize UC Regents
This public forum discusses the underlying corruption and mismanagement within the University of California system. Peter Byrne, investigative reporter and author of *The Investors Club: How the University of California Regents Spin Public Money into Private Profit*, will show how the regents are lining their own pockets during the state's financial crisis. Former congressional candidate Cindy Sheehan will also be presenting. 5:45 p.m.–8:45 p.m., free
Napa Valley College
2277 Napa Valley Hwy., Napa
(707) 980-6450
Facebook: UC Democracy — Democratize the UC Regents!!

Clean water for Gaza
Help raise money for Berkeley-based Middle East Children's Alliance, which has given aid and support to the children of Palestine, Iraq, and Lebanon since 1988, and its special Maia Project, which works to supply clean water access to the Gaza Strip. This event, titled “Never Again for Anyone,” features speakers and special guests, including Holocaust survivor Hajo Meyer and Islamic scholar Hatem Bazian. 7–11 p.m., free with drink purchase
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www.lyon-martin.org

TROUBLETOWN

LIFE UNDER SOCIALISM

BY LLOYD DANGLE

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Lexington Club
3464 19th St., SF
www.lyon-martin.org

SATURDAY, FEB. 19

People's tribunal, part one
Attend this “People's Hearing on Racism and Police Violence” and hear — and possibly share — testimonies of racist law enforcement before a “jury” of lawyers and activists who will then produce summaries to be used as “evidence” to advocate for federal intervention. Day one of this two-day event will feature a keynote speaker, testimonials, and two special sessions focusing on police killings and racial profiling. 9 a.m.–5 p.m., free
Oakland High School
1023 MacArthur, Oakl.
www.peopleshearing.wordpress.com

SUNDAY, FEB. 20

People's tribunal, part two
Day two of this two-day event (see Saturday, Feb. 19) features a keynote speaker, testimonials, and two special sessions focusing on COINTELPRO and organizing resistance to police violence. 9 a.m.–5 p.m., free
Oakland High School
1023 MacArthur, Oakl.
www.peopleshearing.wordpress.com SFBG

Mail items for Alerts to the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 437-3658; or e-mail alert@sfbg.com. Please include a contact telephone number. Items must be received at least one week prior to the publication date.

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POLITICS

A comparison of stratification in the U.S. vs. Egypt, plus Obama's new budget plans and why they'll leave California even more screwed



NOISE

Blues babe Claudette King teaches us a thing or two about love, a Q&A with art rock darlings Grand Lake, and more from around the Bay.



PIXEL VISION

Hardboiled puppetry: the Performant reviews an all-egg cast. Plus, pit bulls and pretty ladies at Hubba Hubba's rescue shelter V-Day benefit.



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Poultry CONT.»

— the same ones they say they send to DPH and ACC — documenting the conditions at Young's stall.

The DPH makes routine inspections twice per year to the market. In November, Zollman, Young, and Adams held a meeting with principal environmental health inspector Lisa O'Malley to address issues of sanitation, handling, and guidelines for bringing live animals near food. The department says the vendor is operating within guidelines.

"There were some problems in the past, but they've been fixed," O'Malley told us, naming a few instances of inadequate removal of chicken feces from the area and improper hand-washing as past problems. She said the challenge was maintaining the guidelines, the most difficult of which is making sure people do not walk through the market after purchasing their birds. Health codes prohibit animals from being within 20 feet of food. The primary concern is contamination from fecal matter, which could cause illnesses such as *Salmonella* poisoning.

O'Malley walks by the market regularly because of its proximity to her office and says all operations seem compliant. At the same time, official enforcement and inspection is limited to the Public Health Department's semi-annual visits. This means the only people watching over the operations of the stall and customers are the security guards, who don't start working until two and half hours after the market opens, long after prime time for buying live chickens.

CULTURE CLASH

Young stands by his actions and said he is not guilty of any wrongdoing. The activists criticize him for practices such as cutting off the tips of the chickens' beaks, but Young said he only does this to prevent fighting injuries sustained when they are caged for transport and sale, a common practice for any chicken farmer.

In their pamphlets and the lawsuit, the activists claim that the poultry is a "collection of 'spent' live chickens (those who are no longer productive egg layers) from large Central Valley farms," according to the suit. But Young contests that characterization and the activists can't produce credible evidence of the birds' age or origins.

"They don't know how old my birds are. They don't know how I care for them," Young said, refusing to tell us how old the chickens are. "They

just assume. What's the difference between Safeway chicken and my chicken? They were all alive at one time, but you see mine."

Young has three farms listed on his permit — in Modesto, Sacramento, and Manteca — that he runs with the help of his children and a few employees. Adams has visited his Modesto facility and reported that the chickens are free-range, seem to be in good health, and are treated no differently than they would be at any other farm. She also supported the accusation that the protests undermine cultural norms.

"How can it not be cultural? All their customers are Asian!" she said. "And why is it only the chicken man they harass? There is a guy who sells quail and pheasants and they aren't bothering him."

Zollman, Felsinger, and Gonzalez call that cultural criticism a diversionary tactic. "I don't even want to dignify culture and race as an issue in this," Zollman said. "I understand that people want to buy live chickens. Animal cruelty issues aside, this isn't a live animal market like they have in most of Asia."

Young and Adams stressed that Zollman could not possibly know about operations on the farm, and that his suggestion that the operation is extremely profitable is absurd. "Do you know how hard it is to work on a farm?" asked Young, a single father of three. "You don't make any money except to put food on the table or send your kids to school. And now I have to pay for a lawyer."

ARE CHICKENS ANIMALS?

Although the activists oppose factory farms and live animals for sale for human consumption in general, they have focused their attention on the HOC market because it is permitted by the city.

Gonzalez said the lawsuit aims to address three different issues. The first is violating his client's free speech rights by Young and HOC market. The second seeks to compel the city to better identify and enforce alleged health code violations. The third and trickiest aspect deals with animal cruelty laws, which the activists hope will force more humane treatment of the birds.

Penal Code 597 outlines animal cruelty provisions, defining the word "animal" as "frogs, turtles, and birds sold for human consumption, with the exception of poultry." That law was adopted in the early 1900s. Elsewhere the code defines animals as "every dumb creature." But in 2000,



Security staff keep photographers away from the Young family's chicken stand, where all the poultry is kept behind tarps or in bags, out of view of the public. | GUARDIAN PHOTO BY BEN HOPFER

the Fourth District California Court of Appeals analyzed the section and deemed that the definition should include birds.

But Gonzalez and ACC say city officials have allowed the poultry exemption to stick. "[The law] refers to live animals and makes a specific exemption for poultry," Rebecca Katz, director of the Department of Animal Care and Control, told us. "I would venture to guess that poultry lobby was very strong at that time."

The ACC, prompted by the protests, inspected Young's facilities and cited him for 700 different violations, according to the lawsuit. Katz mentioned a few instances in which they observed chickens suffering to the point where they had to be euthanized. But most of the citations were for inadequate water supply or holding birds improperly.

"A lot of people eat animals for food, and that's what it is," Katz said. "I'm not a vegetarian, but the way they are being kept is not the way we would recommend they be cared for. Do we think there is some cruelty? Probably. But there is nothing we can do at this time until the law changes."

Like his predecessors, newly appointed District Attorney George Gascón seems to believe that chickens are not protected by state law, regardless of perceived cruel treatment.

"To date, our position has been that there is a clear exception under the law for live poultry being sold for human consumption," said Gascón spokesperson Erica Derryck. "As much as it appears that the treatment

of these animals is inhumane, there is nothing we can do to prosecute these allegations under the current laws in California."

Gonzalez disagrees, and his office referenced similar cases in the state in which poultry was protected from cruelty. "Frankly, it's kind of embarrassing that they are taking the position they are taking," Gonzalez told us. "They are trying to avoid a topic that would compel them to do what they need to do. Many in the Asian community and Mexican community see this as an attack on their cultural traditions, and that's not the issue. We see it as a straight matter of misinterpretation."

DAILY OPERATIONS

On a recent visit to the market, the stall appeared clean and the chickens were out of view. The stall features prominent signage in English and in Chinese languages of the ban on bringing live animals into the market, with additional signs throughout the plaza, but customers routinely step directly into the market after buying their chickens.

"This is not easy," security guard Diana Ybarra said while trying to point a man carrying a bag with two chickens in the right direction. "Nobody wants to listen — most of them don't speak English. Everyone wants to take a shortcut right back through the market."

Ybarra and her coworker, Washington (who chose to be identified only by his last name), said that their entire day is consumed trying

to get customers to abide by this rule. Prior to the November meeting, no signage was posted and customers just "walked all over the place as if it didn't matter at all," Ybarra said.

"Chinese New Year was bad," Washington added.

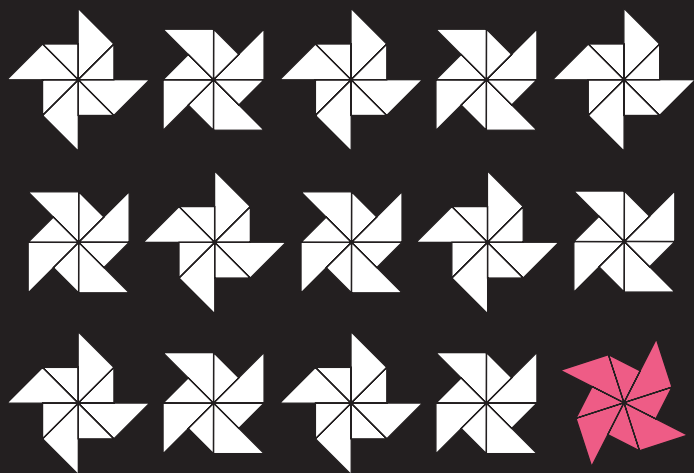
The guards see enforcing the rule as an unnecessary waste of time that takes their focus off tasks such as preventing theft. Both said shoving birds in sacks was "messed up," but they were also quick to criticize the protestors.

"Why are they bothering this man? This is a family business and people have to make money," Washington said. "Those protestors came in and fucked everything up, if you ask me."

Young said he resents getting caught up in this controversy. "We are so loyal to this city and to this market," he said. "We have put up with drug dealers and crime just so we can serve the people. Maybe these protestors think differently."

For now the activists are more focused on the lawsuit than remaining vigilant in their protests, hoping it will accomplish their goal.

"I wasn't always so adamant about getting rid of them, it was having people notice something that is animal cruelty," Felsinger said. "It had been good in some ways to have people exposed to this cruelty in San Francisco because it gave us a platform to speak on animal rights. These are egregious offenses and it's hard to ignore when it is right in your back yard." **SFBG**



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By Rebecca Bowe
rebeccab@sfbg.com

A marathon special meeting of the San Francisco Planning Commission on Feb. 10 demonstrated a clear split over Parkmerced, a \$1.2 billion private development project that will rebuild an entire existing neighborhood on the west side of San Francisco.

While some expressed strong enthusiasm for moving forward with the ambitious plan, many residents turned out to voice vehement opposition, citing concerns about traffic congestion, noise, dust, and the demolition of affordable apartments that some Parkmerced tenants have occupied for decades.

The votes to certify the project's environmental analysis and send the plan onto the Board of Supervisors with a commission endorsement were split 4-3, with Commissioners Christina Olague, Hisashi Sugaya, and Kathrin Moore dissenting.

Those who voted no were appointees of the Board of Supervisors, while the four commissioners who voted in favor were appointees of former Mayor Gavin Newsom, suggesting a break along clear political lines. State Assemblymember Tom Ammiano also submitted a letter urging commissioners not to approve the project.

While Parkmerced Investors LLC, the project sponsor, eagerly awaits groundbreaking, spokesperson P.J. Johnston noted that they weren't there yet. "First," he said, "we have to break ground at the Board of Supervisors."

IS IT GREEN?

The Parkmerced redesign has been touted as an ecological and sustainable beacon for urban development and, indeed, some features of the grand plan read as if they were plucked from a checklist from the U.S. Green Building Council's Leadership in Energy and Environmental Design (LEED) green-neighborhood standards.

Walkable, bikeable streets with proximity to transit? Check. Water-efficient landscaping? Check. Energy-efficient dwellings? Check. Project sponsors claim that through dramatic reductions in per capita resource consumption, three times as many residents would consume the same amount of water and electricity as Parkmerced's current population does today.

Johnston emphasized how adding new units to the west side of the city also helped contribute to "density equality," since most new projects tend to be concentrated in the eastern neighborhoods.

Johnston was particularly jazzed about an innovative storm-water discharge system envisioned for the plan, which he described as a design that could "regenerate and repair the environment." It would recirculate rainwater through a naturally filtrating system of ponds and bioswales to recharge Lake Merced, a water body that has been slowly shrinking due to being choked off from its natural watershed by a concrete urban barrier.

Green points might be awarded for plans for an on-site organic garden, but



Aaron Goodman, a former resident of Parkmerced, has been vocal in his opposition to the scope and scale of the development project.

GUARDIAN PHOTO BY REBECCA BOWE

Dense in the west

Parkmerced redesign wins narrow Planning Commission approval

Commissioner Michael Antonini, who said he lives less than a mile from Parkmerced, cautioned that developers shouldn't get too attached to that idea. After all, he said, many kinds of vegetables won't thrive in that part of the city.

Meanwhile, the wholesale destruction of existing units is decidedly not eco-chic. The Green Building Council's LEED neighborhood standards insist that "historic resource preservation and adaptive reuse" is always preferable in a green development — and that's the point that Aaron Goodman, an architect who previously lived at Parkmerced, has been driving at for more than a year. Proponents maintain that Parkmerced's wartime construction meant it was built with inferior materials, and that property owners have battled dry rot and other infrastructure problems.

Another not-so-green Parkmerced project feature has also raised eyebrows: parking. While proponents portray the redesign as a switch from a suburban, love-affair-with-the-automobile style to an enlightened departure from car-centrism, plans nonetheless include a parking space for every single unit.

That creates the potential for more than 6,000 new cars on the road in that area, and the 19th Avenue corridor is already notorious for traffic snarls. According to calculations by the Environmental Protection Agency, the typical American motorist generates more than five metric tons of carbon dioxide by driving in a given year.

REPLACING WHAT'S THERE

Before the Planning Commission meeting, residents from the Parkmerced Action Coalition — a relatively new residents' group formed to oppose the redevelopment and a wholly different entity from the Parkmerced Residents' Organization — made a public show of their dissatisfaction outside City Hall. Holding signs with slogans such as "Don't Bulldoze Our Homes," residents sang protest songs and chanted, "We are Parkmerced!"

With the dramatic makeover, Parkmerced would expand to around 8,900 units, tripling the number of residents who could be accommodated. Existing 1940's-era garden apartments would be razed to make way for higher, denser housing. The plan comes at a time when neighboring San Francisco State University is undergoing its own phase of expansion.

"This project in its current state is a vision that is not in harmony with the people, place, or the environment," charged Cathy Lentz, an organizer with the Parkmerced Action Coalition, in a vociferous plea to the commissioners. "It is a narrow vision, a corporate vision ... a true vision would be inclusive of present dwellings, inclusive of animals, trees, and present environment."

One resident lamented the pending loss of his garden courtyard, noting how much his children had enjoyed the green space growing up and listing the different kinds of birds that would surely be driven away by heavy-duty construction and tree removal. For many, the point

was not so much what developers intended to build, but what would be lost to make way for it. One speaker dismissed the plan as "architectural clear-cutting."

Commissioner Moore, an architect, sounded a similar note when she rejected the notion that the Parkmerced redevelopment should be hailed as infill, a desirable development concept that curbs sprawl by utilizing space efficiently. "Urban infill housing is defined as infill on vacant sites," Moore said, "not sites that have become vacant by demolition." She added that she believed the environmental impact review "fails to sufficiently examine why housing demolition is even necessary."

In Moore's view, "the only reasonable alternative is a significantly redesigned ... project."

WORKING-CLASS NEIGHBORHOOD

Unlike a luxury condominium development, the Parkmerced plan emphasizes built-in economic diversity — yet critics point out that as it stands, the housing complex is already inclusive of many lower-income, working-class residents.

The plan will incorporate several hundred below-market rate units, in accordance with the city's inclusionary zoning ordinance. Commissioner Antonini also emphasized the boost to city coffers from tax revenue associated with the project.

Meanwhile, questions are still arising on the issue of rent control. "We do not believe it is appropriate for the City and County of San Francisco to be displacing rent-controlled residents," noted Michael Yarne, a mayoral development advisor. A binding agreement between Parkmerced Investors LLC and the city of San Francisco, which will be linked to the land, promises that new units will be made available to rent-controlled tenants at the same monthly rate they now pay, with rent control intact (See "Weighing a Landlord's Promise," Dec. 21, 2010).

Yet Polly Marshall, a commissioner on the San Francisco Rent Board, noted that she still didn't believe tenant protections were adequate. She also spoke to the pitfalls of tearing down and redoing an entire neighborhood.

"The proposed Parkmerced development is the kind of development that I normally would support. It's the kind of thing I work on in my profession," noted Marshall, an attorney who has worked on redevelopment projects. "What's different about this project is that it involves an existing community. It requires devastation of that community. It reminds me of the old-style redevelopment projects that went on in the Fillmore that destroyed existing neighborhoods. Look around that area now ... there's high density housing there, but that's about all. The community — the networks of the people — was destroyed decades ago."

Marshall took it a step further, offering her analysis on why Parkmerced was targeted. "It's because it's a working-class neighborhood of renters," she said. "That's why we're going to destroy Parkmerced." **SFBG**

A jaundiced proposal

Environmentalism in mind, Chiu proposes a ban on unsolicited Yellow Pages

By Carly Nairn
news@sfbg.com

An ordinance to ban unsolicited print Yellow Pages across San Francisco, proposed Feb. 1 by Board of Supervisors President David Chiu, seeks to reduce waste and save money.

“Phone books are a 20th-century tool that doesn’t meet the business and environmental needs of the 21st century,” Chiu said as he introduced the measure in board chambers.

The ordinance would establish a three-year pilot program starting Oct. 1 in which the city would reduce the mass distribution of phone books, making them available only at distribution centers or to residents or businesses that request them.

A rally in support of the ban before the meeting included Rainforest Action Network’s founder Randall Hayes and California Sen. Leland Yee (D-San Mateo), who proposed legislation that failed to gain steam last year for making it easier for Californians to opt out of receiving phone books.

But the Yellow Pages Association refuses to be thrown out with the rest of yesterday’s trash. YPA Vice President of Public Policy and Sustainability Amy Healy said her group opposes the proposal but that she was encouraged that Chiu and his staff say they are open to working with the association.

BY THE NUMBERS

Chiu introduced the ordinance, which is cosponsored by Sup. Scott Wiener, because of the potential effect it could have on reducing city waste, both in the city’s garbage bins and its treasury.

According to Chiu’s office, San Francisco receives about 1.5 million phone books a year. At an average weight of 4.33 pounds per book, the current distribution system creates about 7 million pounds of waste. If the production were cut in half for the city, it would save nearly 6,180 metric tons of carbon dioxide emissions a year from polluting the air.

But it isn’t just the environmental cost that is wearing on the city.

Phone books are tough to recycle. With plastic inserts, bulky design, and low-grade paper, the books have to be presorted and recycled manu-

ally. It costs Recology, the company contracted with the city for waste disposal, \$300 per ton to dispose of the city’s unused phone books, which in turn costs taxpayers about \$1 million a year for their disposal.

OPT IN VS. OPT OUT

The YPA has been sensitive to the environmental concerns, recently launching a website that allows a person to opt out of receiving a phone book.

But it is also suing the Seattle City Council over its Feb. 1 approval of a plan to charge Yellow Pages a 14-cent publisher’s fee per book and create an opt out system for the city, arguing the Seattle ordinance violates the First Amendment’s free speech protections.

According to a statement by YPA President Neg Norton, the association believes that “if don’t want a phone book, you shouldn’t have to get one.”

But YPA opposes the ban on unsolicited books, citing the jobs it would cost, the business community’s desire to “generate leads and revenue from ready-to-buy consumers,” and claiming the First Amendment “prohibits government from licensing or exercising advance approval of the press and from directing publishers what to publish and to whom they may communicate.”

Wiener has a different take on the matter, a stand he said he has already received lots of criticism for, including from some constituents who compared it to the board vote to ban Happy Meals last year. But he said this issue is very different.

“An enormous number of books dumped all over the city is a bad thing, and we should do something to address the issue,” he told the Guardian, noting that the ability to opt out isn’t good enough. “It’s not like the do-not-call list where it is directly annoying and people are more likely to take action ... Stacks sit in apartment lobbies, and people don’t decide to opt-out.”

But YPA is also citing the public’s apathy as a reason the ban is unfair. “People don’t take the time to respond to e-mails,” Healy said. “It’s an unreasonable barrier to have a stranger knock on your door and ask you to take something.” The YPA claims



Unclaimed stacks of Yellow Pages often pile up in San Francisco apartment buildings.

PHOTO COURTESY OF DAVID CHIU’S OFFICE

that “seven in 10 adults in California use print Yellow Pages, so we do not believe a system that puts a burden on the majority of people to opt in is the best path for choice.”

ARE THEY USEFUL?

Do people still value the Yellow Pages?

Healy believes they do, stating that advertising with the Yellow Pages gives businesses a “high return on their investment.” We asked some city businesses that still advertise in the Yellow Pages what they thought about the potential ban.

Barbara Barrish, manager of Barrish Bail Bonds, doesn’t see her customers using the Yellow Pages anymore. “We used to swear by the Yellow Pages. Now young people use the computers, or their Blackberries and phones.”

Although she has an ad in the print edition, Barrish said she wouldn’t advertise with the directory again and only did so this time because it slashed its prices. “It used to cost a lot more, but it cut its advertising costs by a third,” she said. “They gave me a good deal.”

When asked if she would request a copy if the ban goes through, she said she probably would. “I might grab a phone book if the computer is down.”

Daniel Richardson, an immigration attorney who advertised in the Yellow Pages until 2008, predicted the business community would kill or water down the ordinance. “You are talking about going up against

AT&T and other major businesses,” he told the Guardian with a chuckle.

Richardson said he stopped advertising in the Yellow Pages because he didn’t get enough business. He believes people look to the Yellow Pages for criminal or personal injury lawyers, but not immigration attorneys.

Even pizza places, a staple of advertising in the Yellow Pages, are ho-hum about the usefulness of the Yellow Pages. Junior Reyes, who is in charge of advertising for Go Getter Pizza on Gough Street, believes the restaurant gets most of its customers from online. “We do a lot of advertising with other places and online,” he said. “The Yellow Pages isn’t our main source.”

But what about people who do use the Yellow Pages, particularly groups that are not big Internet users. Would they miss it?

David Bolt is the dean for academic affairs at Expression College for Digital Arts in Emeryville and producer of the PBS series *The Digital Divide*. He believes that banning the Yellow Pages may be a problem for certain groups, including the elderly, recent immigrants, and the poor — groups with the least access to Internet, particularly in urban centers.

“We should err on the side of giving as much information to the greatest numbers of people, especially to groups that may not be technologically literate,” he said. “Society should think about how groups could be impacted by this decision.”

But Barbara Blong, executive director of the Senior Action Network, said older people are becoming more tech savvy. She said computer classes and other resources have put many of the city’s seniors online. She questioned the concept that seniors are one of the largest groups affected by the digital divide, noting that seniors oppose wastefulness as much as anyone.

“We are against having a lot of Yellow Pages laying around,” she said. Blong also mentioned that seniors who do not use the Internet for contacts can use the public library or senior centers that have phone books on hand. “I don’t see it as a ban, but moving on so we don’t have a great deal of waste,” she said.

The ordinance also exempts foreign language phone directories, further diluting the divide argument. The legislation wouldn’t ban the Chinese Yellow Pages or *Momento* (Spanish Yellow Pages) because they are distributed through community centers, not residences.

The ordinance is expected to have its first public hearing around the end of the month. The YPA will continue to tout its opt out website to the board in hopes it might be enough to persuade the city to forgo the opt in system. The group also hasn’t ruled out a lawsuit.

But YPA’s Healy said he hopes the coming dialogue will be productive. “We share the same goal — we don’t want to print directories that are unwanted.” **SFBG**

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THE SAN FRANCISCO BAY GUARDIAN FOOD + DRINK

food + drink

Valencia Street may be jumping the shark, but Grub rides the wave deliciously with dishes like wild Pacific red snapper with crab and potatoes.

PHOTO BY RORY MCNAMARA



The gods must be greasy

By Paul Reidinger
paulr@sfbg.com

DINE When cultural historians of the future gather to argue the question of when and where Valencia Street finally jumped the shark, they might



find themselves concentrating on the changes that came to a single block, between 18th and 19th streets, early in the presidency of Barack Obama. They might, in particular, find themselves considering a place called Grub, which sounds like a greasy joint of some kind where people eat with their fingers but is in reality a gorgeously designed restaurant that flows from a plate-glass façade through a nouveau-mod dining room to a glowing blue bar that looks like something from *Star Wars*, or Las Vegas.

It's the sort of place you wouldn't have found on Valencia as recently as five years ago, and it suggests, to me — along with the nearby The Summit, with its matching plate-glass façade — that a basic shift in sensibility is occurring. Like the Ferry Plaza farmers market, Valencia Street and its establishments now get mentioned

in the travel section of The New York Times, and this kind of publicity means tourists, coming as if to some exotic game preserve. Tourists fundamentally change the nature of whatever it is they're coming to experience, almost as in a chemical reaction.

None of this is to imply that Grub itself is an unworthy restaurant. It is highly worthy, with a value-intensive menu that includes authentic grub like burgers and mac 'n'cheese, as well as such highfalutin treats like osso buco. (Is it just me, or has osso buco suddenly become trendy?)

Both the burgers and mac 'n' cheese are offered in “bar” (ie, design your own) mode. Your burger choices include beef, buffalo, vegetarian, ahi tuna, and portobello mushroom. The ahi burger (\$12) consists of five ounces of seared filet. You can add cheeses and condiments to your heart's content, but given the priciness and quasi-delicacy status of ahi, we thought it decadent to slather it with pickled red onions and bacon. Our suave server (a godlet who might have just stepped from the set of one of those *Twilight* movies) recommended the wasabi aioli, which did indeed bring a moistening intensity, though the

sandwich remained a little frail, pale, and delicate, like a child who needs to get outside more.

Plunging into the mac 'n' cheese bar, by contrast, is like going to a gym where everyone is insanely worked out. All the variations (base price \$9) include white and sharp cheddar cheeses and a gratin of grana padano breadcrumbs — more than enough flavor thrust to reach escape velocity. But you can tart up your crock with everything from truffle oil to grilled steak (\$1 per extra ingredient) and some savories in between. Truffle oil is, for me, one of the world's most overrated (and overpriced) food items — with lobster (a favorite of the godlet) not far behind — and I thought it more or less got lost amid the meatiness of the mushrooms and bite of the cheese. The steak stood up better, adding a hint of smokiness and enough weight to make the dish a meal unto itself.

But the menu offers other meals unto themselves, too, with a bit more polish. Grilled tiger prawns (\$15) were arranged atop a butter-nut squash risotto heavily leavened with Parmesan cheese, whose tang balanced what otherwise might have become a cloying sweetness. A filet of Pacific snapper (\$16) was

“crusted” — “smeared” would have been more accurate — with what seemed like crab-cake batter and seated on a pad of celery-root puree with a pool of carrot-butter-white wine sauce and watercress salad. And the osso buco (\$17) arrived in autumnal, rather grave guise atop mashed potatoes with a burgundy-charged sauce and fried shoestring carrots. The meat was fork-tender, and as someone who's been making osso buco for years (from the same Patty Wells recipe), I can tell you this isn't a given, even with long simmering. As for mashed potatoes instead of the more traditional risotto: eh. The potatoes did have a dense, mousseline-like velviness, which led me to suspect the involvement of tons of butter. But then, at higher-end sort of greasy spoon, you would expect a higher grade of grease, and butter is the grease of the gods, or at least godlets. **SFBG**

GRUB

Dinner: nightly, 6 p.m.–12:30 a.m.
Brunch: Sat.–Sun., 10 a.m.–2:30 p.m.
758 Valencia, SF
(415) 431-GRUB (4782)
www.grubsf.com
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Gumb-choux seduction

By L.E. Leone

le.chicken.farmer@gmail.com

CHEAP EATS She made me a gumbo-reduction taco, then took my hand and led me to her bedroom. At the time, jazz did not exist yet. There was something on TV, but the sound was off. Hedgehog was wearing a Saints jersey, No. 73 — Someone Evans, who made the Pro Bowl and came from her home town. I already had a picture of her in her Saints shirt, but there was something else in the world where jazz would be. Maybe some dishes, or a paper bag full of paper bags. Holding the spot.

In bed, I licked taco juice off my fingers. I mean gumbo-reduction. I mean, Appalachian moux-choux gumbo, or for short, gumb-choux, pronounced gumshoe, like a detective. I licked the detective, I guess, would be the least sexy way to say this.

It wasn't the first time we went to bed together, and it wouldn't be the last, but it *is* the one makes the paper, because never before in my life has anyone reduced a gumbo for me by way of foreplay.

And I have to say, from the smell alone, while I was waiting on her tiny couch, New Orleans, I was ready to be led to bed. Dang, I'd of followed that lesbian into the snake pit of hell, or Houston, on the wings of the smell I was smelling.

One bite and I was butter. So the next night, over Korean, when one of her friends asked me what was the best meal I had eaten here so far, I said the right thing and didn't even have to think about it, let alone lie.

"A gumbo-reduction taco," I said, high-fiving Hedgehog, who was sitting next to me and blushing out of either culinary pride, horrified embarrassment, or civic duty. "It's true," I said. "What can I say?"

I started saying a lot of other things ... about all the other meals we'd eaten. Like that very morning, at Slim Goodie's Diner, where I had the Jewish Coonass, potato latkes with spinach and fried eggs on top, smothered in crawfish etouffe.

And that wasn't even all that great compared to the boiled crawfish and raw oysters and hot roast beef with ham sandwich we shared the afternoon before at a sports bar called Cooter Brown's. Where

we brought our laptops to write but instead of being productive got grease and hot sauce all over them.

And *that* was nothing compared to the fancy pants hanger steak and pork chops we overwhelmed on our first date night at Patois.

In other words, it's going to be really hard for me right now to say anything at all very exciting about the soup I ate in Berkeley a few weeks ago, or the other soup I ate in Berkeley a few weeks ago. Hmm. Let's try my new favorite Indian restaurant in Albany.

Remember? I went there one night with the Maze when we were both working up the hill, but I forgot to ever say anything. But I still remember it, even though the rest of my brain has been erased, because Indian food is something that does not happen so well in New Orleans.

Ah, but if you head up San Pablo Avenue into Albany, you will find a gem of a new, nice, friendly, cheap, and awesome Indo-Nepalese joint called Hamro Aangan, where the chicken tikka masala is out of this world. And the naan is top o' the line.

We loved it, me and Maze. "Tell your friends," the hosterperson guy suggested. And I assured him I would.

OK, so I got that out of the way.

Now I can devote myself to the Story of Last Night at the Spotted Cat, where the Jazz Vipers, a great old-guy front-lined brass band, inexplicably imploded midshow. The sax and the trumpet, both aged enough to know better, times four, start arguing right in front of everyone. The young guys in the band, and the trombonist, act casual. Some people leave. The bartender's getting pissed. And Sax is berating Trumpet, off-mic but on-volume, just generally being a big baby, when Trumpet turns to what's left of the bewildered audience and shrugs. Apropos of I-don't-know-what, he says, "And that's how jazz was born."

I don't know. I just thought I would take his word for it. **SFBG**

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GUARDIAN ARTS SERIES AND ASIAN ART MUSEUM PRESENTS

MATCHA: Sacred Offering

MATCHA, our popular evening mixer, is back. See a sneak preview of the exhibition Bali: Art, Ritual, Performance – the first of its kind in the country – before it opens and enjoy a concert of enchanting Balinese music, exquisite dance, and splendid costumes by ensemble Gadung Kasturi.

You'll also be able to create your own sacred offering out of palm leaves, go on a docent-led tour of Bali, explore the galleries, and mingle over cocktails, so bring your friends and spend a night out with us. Find us on Facebook and let us know you're coming!

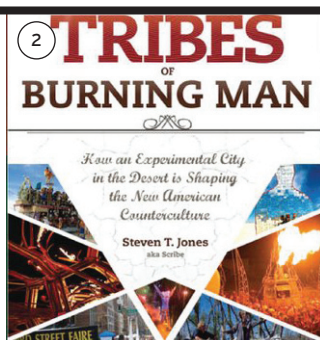
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GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN PICKS



WEDNESDAY FEBRUARY 16

MUSIC

Dum Dum Girls

Dee Dee, bandleader of Dum Dum Girls, a 1960s pop-meets-early punk, all-girl four piece, is no dummy. Named not for the lollipops, but after the Vaseline's album *Dum-Dum* and the Iggy Pop song "Dum Dum Boys," DDG was initially a solo project on Dee Dee's DIY record label, Zoo Music. To take her music beyond her bedroom, she called on the help of her friends: Jules (guitar and vocals), Bambi (bass), and Sandy (drums and vocals). DDR's most recent album, Sub Pop release *I Will Be*, features Nick Zinner of the Yeah Yeah Yeahs, Crocodiles' Brandon Welchez, and Los Angeles musician Andrew Miller. **(Jen Verzosa)**

With Minks and Dirty Beaches
9 p.m., \$12
Bottom Of The Hill
1233 17th St., SF
(415) 621-4455
www.bottomofthehill.com

THURSDAY FEBRUARY 17

EVENT

The Tribes of Burning Man

Either you are or you aren't:

I'm an aren't. As in, not a Burning Man person. But that won't stop me from trumpeting the release of *The Tribes of Burning Man*, the end result of six years of work by Steven T. Jones, known around the Guardian as Steve the City Editor and on Burning Man's playa as "Scribe." Chances are you've seen Jones' Burning Man coverage in the Guardian's pages over the years; his new book examines the history and philosophy of the annual event, as well as the ways that Burning Man has become a year-round lifestyle for some and a (counter-) cultural touchstone for hundreds of thousands of desert-goers. *The Tribes* launch party features readings by Jones and appearances by Burning Man leader Larry Harvey, circus performers Fou Fou Ha, beat boxer Kid Beyond, and other colorful characters from the book. **(Cheryl Eddy)**

7 p.m., free
Project One
251 Rhode Island, SF
www.p1sf.com

MUSIC

3 Inches of Blood

Though it has endured many lineup changes, 3 Inches of Blood is always instantly recognizable, thanks to the falsetto assault of vocalist Cam Pipes (his real name). Drawing

on power metal and thrash but hewing closely to the classic sounds of the New Wave of British Heavy Metal, Pipes and his Vancouver-based band have plied their rock the world over. *Fire Up the Blades* (2007) experimented with polished, immaculate production, with Slipknot drummer Joey Jordison producing, but 2009 release *Here Waits Thy Doom* stripped away the gloss, returning the band to its raw, urgent roots. Now that it's coming to town, you won't have to wait for your doom any longer. **(Ben Richardson)**

With Eluveitie, Holy Grail,
System Divide
7:30 p.m., \$20
Slim's
333 11th St., SF
(415) 255-0333
www.slims-sf.com

FILM

"Around the World in 33 Films: The Jeonju Digital Project"

The still-young Jeonju International Film Festival is exceptional for privileging film culture over film markets. To take one significant example of this emphasis, for each edition the festival commissions three half-hour digital films by major auteurs. It's almost impossible to imagine an American festival apportioning funds in this international-

ist, art-first manner. Yerba Buena Center for the Arts screens all 33 Jeonju commissions from 2000-10 over the next two weeks. It's an ambitious — and, one imagines, costly — program, so make it count. This first show features an especially strong class of 2010 (James Benning, Denis Côté, and Matías Piñeiro), with works by the new century's preeminent film artists (Pedro Costa, Apichatpong Weerasethakul, Jia Zhangke, etc.) waiting in the wings. **(Max Goldberg)**

Feb 17–27 (2010 program:
tonight, 7:30 p.m.), \$8
YBCA Screening Room
701 Mission, SF
(415) 978-2700
www.ybca.org

FRIDAY FEBRUARY 18

MUSIC

Chromeo

At first listen, Chromeo's music would seem to run the risk of being a little tough to take seriously — if only it wasn't so damn well-executed. Instead, the Montreal-based electro-funk duo creates perfectly retro-minded jams that skip refuse to scrimp on creative songcraft or purely visceral dance floor diversion. The

fantastic talk box solos don't hurt either. Taking its cues from classic era funk, Hall and Oates-style blue-eyed soul, and modern synthpop, Chromeo's 2010 album *Business Casual* has led to a slew of strong reviews, festival appearances, and a top 10 slot on Billboard's dance/electronic chart. **(Landon Moblad)**

With MNDR and the Suzan
8 p.m., \$25
Fox Theater
1807 Telegraph, Oakl.
(510) 548-3010
www.thefoxoakland.com

MUSIC

Bart B More

How old is Bart B More? In videos from his recent Asian tour, he's got the pallid complexion that my friends did in high school. Maybe a result of the DJ lifestyle, spending too much time in clubs around 2 a.m. (or being Danish). The rest of Bart B's existence, from what I can tell, consists of lifting weights and looking at Lamborghinis. Ah, to be an international beat maker, an up-and-comer who's reputedly worth checking out. Anyway, Blasthaus resident Nisus has proven himself a reliable dance floor driver, delivering a binaural set at the Treasure Island Music Festival and excellently setting up the Twelves earlier this month. **(Ryan Prendiville)**

With Nisus and Tron Jeremy
9 p.m., \$12.50
Rickshaw Stop
155 Fell, SF
(415) 861-2011
www.rickshawstop.com

MUSIC

Mark Growden

Back from another long stretch of touring and recording, wandering minstrel Mark Growden lands at the Brava Theatre with a brand new album *Lose Me in the Sand* and a posse of old-school Tucson troubadours as the backing band. Less sweepingly-thematic than 2010's *Saint Judas*, the new album combines oddments of philosophy, romance, humor, and reminiscence, covering familiar tunes in startlingly unfamiliar ways, plus a handful of originals including a breakneck-paced court- ing song "Settle in a Little While" and a sepia-toned hometown lament "Killing Time." Growden's long-time collaborator and Porto Franco labelmate Seth Ford Young opens and also releases his eponymous debut album. **(Nicole Gluckstern)**

With Seth Ford Young
Fri/18–Sat/19, 8 p.m., \$20–\$50
Brava Theatre
2781 24th St., SF
(415) 641-7657
www.brava.org

The Japanese invented the fortune cookie, and chop suey may or may not be an elaborate American hoax.



(1) Dum Dum Girls (see Wed/16); (2) *The Tribes of Burning Man* (see Thurs/17); (3) 3 Inches of Blood (see Thurs/17); (4) *The Rabbit Hunters* (see Thurs/17); (5) Bart B More (see Fri/18); (6) Mark Growden (see Fri/18); (7) *Move Thru Me* (see Fri/18); (8) Jennifer 8. Lee (see Sat/19); (9) Novella Carpenter (see Sat/19); (10) Cheetah Chrome (see Mon/21)

THE RABBIT HUNTERS COURTESY JEONJU DIGITAL PROJECT; MARK GROWDEN PHOTO BY KAREN KUEHN; MOVE THRU ME PHOTO BY WEI DONG; JENNIFER 8. LEE PHOTO BY NINA SIMON; NOVELLA CARPENTER COURTESY OF NOVELLA CARPENTER; CHEETAH CHROME PHOTO BY SANDY CARSON

PERFORMANCE

Move Thru Me

“I’m with the band” may sound smoother than “I’m with the dance company,” although either could be stated by the performers of *Move Thru Me*, a collaboration of Christine Cali’s Cali & Co Dance and Matthew Langlois’ the Welcome Matt band. A hybrid of rock ‘n’ roll and modern dance, the performance responds to the pursuit of a creative life and ongoing artistic practice. Prior to joining forces, Cali and Langlois each worked as independent artists for more than 15 years. The work includes a soundtrack of original music as well as online dance videos. As with any good concert tour — T-shirts! (**Julie Potter**)

Fri/18–Sat/19, 8 p.m. (also Sun/20, 5 p.m.), \$10–\$20
Dance Mission Theater
3316 24th St., SF
(415) 826-4441
www.dancemission.com

SATURDAY
FEBRUARY 19

EVENT

“From Produce to Production: New Traditions in Bay Area Food Culture”

Bay Area Now (BAN6), a trien-

nial celebrating local artists from diverse disciplines, begins with a series of Bay Area-centric conversations about food, environmentalism, futurism, community activism, radical identities, and technology. The first roundtable discussion addresses new practices for growing, preparing and shopping for food, during which YBCA Executive Director Ken Foster will speak with food luminaries Bryant Terry, eco-chef and activist from Oakland and author of *Vegan Soul Kitchen*; Novella Carpenter, journalist, farmer and author of *Farm City*; and Leif Hedendal, a self-educated chef at San Francisco’s Greens and Oakland’s Citron restaurants, whose Bay Area culinary events combine art and food. (**Potter**)

1 p.m., free
Yerba Buena Center for the Arts
701 Mission, SF
(415) 987-2787
www.ybca.org

EVENT

The Fortune Cookie Chronicles
Planning on consuming a little New Year’s nosh during this weekend’s bunny-fueled festivities? Then you might be interested to know that the Japanese — not Chinese — invented the fortune

cookie; Chinese takeout cartons can be found everywhere but China; and chop suey may or may not be an elaborate American hoax. I see all you smartphone nerds plinking “chop suey” into snopes.com right now, but save yourselves the trouble: New York Times reporter and author of *The Fortune Cookie Chronicles* Jennifer 8. Lee is here to unravel the history of Chinese cookery — and just in time for the Chinese New Year. The book is also seasoned with a healthy smattering of SF history to spice things up. (**Emily Appelbaum**)

2:30–4 p.m., free
San Francisco Public Library
Chinatown Branch
1135 Powell, SF
(415) 557-4400
www.sfppl.org

SUNDAY
FEBRUARY 20

EVENT

“San Francisco Mixtape Society presents Guilty Pleasures”

Listening to Ke\$ha on repeat? Excited about Britney Spears’ upcoming release, *Femme Fatale*? Love to share music? Then the San Francisco Mixtape Society has you covered. It presents “Guilty Pleasures,”

a night of music mixtape exchanges. Assemble a mixtape according to the theme in any format — cassette, CD, or USB — and leave with a fellow attendee’s mixtape; they’ll be exchanged throughout the evening via a raffle. Those who come armed with tunes will receive a free drink — and all the joy guilty pleasures can provide. (**Verzosa**)

4–6 p.m., free
Make-Out Room
3225 22nd St., SF
(415) 647-2888
www.sfmixtapesociety.com

MONDAY
FEBRUARY 21

EVENT

“The Cleveland Confidential Book Tour”

As the guitarist for Rocket from the Tombs and the Dead Boys, Cheetah Chrome helped write the sonic blueprint for punk rock — and now he’s written an autobiography, *Cheetah Chrome: A Dead Boy’s Tale From The Front Lines of Punk Rock*, which chronicles his explosive life and his role in one of the most infamous movements in modern pop culture. Joining him for “The Cleveland Confidential Book Tour” are Mike Hudson from

the Pagans and Bob Pfeifer from Human Switchboard; don’t miss your chance to hear the story straight from the mouths of a triumvirate of punks’ founding fathers. (**Sean McCourt**)

Tonight, 6 p.m., \$10
Hemlock Tavern
1131 Polk, SF
(415) 923-0923
www.hemlocktavern.com.
Tues/22, 7 p.m., free
Moe’s Books
2476 Telegraph, Berk.
(510) 849-2087
www.moesbooks.com
Feb. 23, 7 p.m., free
Gallery Fifty24
218 Fillmore, SF
www.noisepop.com

TUESDAY
FEBRUARY 22

MUSIC

Odd Future

The Internet has birthed yet another rap group with disturbing lyrics (see also: Die Antwoord), but this time there’s no doubt regarding the collective’s genuine intentions. Members of Los Angeles hip-hop skate crew Odd Future Wolfgang Kill Them All (OFWKTa) range in age from 16 to 23 and wax philosophical about typical teenage concerns, from

school and love to murder and bondage. Sometimes the music comes off like a hip-hop parallel to horror metal, but ultimately Odd Future is less about fetishizing violence than it is about offering an unfettered forum for the group’s personalities. Though their ages imply novelty, listening to the sharp, dense flow of Earl Sweatshirt or the lo-fi contorted funk of Tyler the Creator confirms there can be no doubt that these kids are headed for big, big things. (**Peter Galvin**)

9 p.m., \$16
Slim’s
333 11th St., SF
(415) 255-0333
www.slims-sf.com **SFBG**

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn’t sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

arts + culture

Scenes in the life:
(center) Benjamin Bac Sierra at a Mission neighborhood BBQ
and (right) posted up at a Dia de los Muertos celebration.

PHOTOS BY MARGARITA BAC SIERRA



Crazy like a homeboy

Barrio Bushido's author reveals his code

By Caitlin Donohue
caitlin@sfbg.com

LIT Benjamin Bac Sierra, San Francisco City College English composition and literature professor and author of *Barrio Bushido*, an ode to Mission

District *vato locos*, picks me up in his cherry red-and-black 1972 Chevy Monte Carlo low rider. As an academic who started selling weed in the Army Street projects when he was 10, Bac Sierra is well aware that he has an attention-getting car. As it turns out, it nicely represents his world view.

"I'm not supposed to be driving a Monte Carlo. I'm not supposed to be talking to you like this," he tells me, his conversation inflected with casual swear words and a rhythm like that of an evangelist preacher, or maybe just a man who *feels* what comes out of his mouth. "A lot of people go into education and think they have to choose: am I going to be square or am I going to be how I used to

be? But you can be intellectual and homeboy-homegirl at the same time."

Barrio Bushido, Bac Sierra's first novel, follows the story of three young men who ricochet from romance to brutal gang beatings, PCP *leños*, larceny, and neglect. Lobo, Santo, and Toro's world has made them wild gangsters. Author Maxine Hong Kingston has compared Bac Sierra's prose to that other chronicler of the underground man in uncertain times, Dostoyevsky. Although it hardly glorifies the protagonists, an honor and a beautiful-crazy logic to their deeds does emerge. Bac Sierra holds that the impulsiveness, that *locura*, needn't be forgotten when someone leaves the street hustling lifestyle.

"I want to make a line between being a homeboy and the negativity. Crazyness is a power — you can't learn that in a book," he reflects. We drive by his brother's old house on Treat and 21st streets — Bac Sierra hears that a PayPal executive lives there now. After Bac Sierra's father died, his brother, charismatic and clever, brought him up — until his

brother wound up in jail and died young.

When Bac Sierra was 17, years after he had dropped out high school and begun dealing angel dust, he had a choice. He could continue his lifestyle, possibly ending up dead or in jail, or "retreat" into the Marines, which represented an honorable discharge, as it were, from the *barrio*.

Bac Sierra's experience in the Marines followed the same lines as Toro's, his headstrong and loyal *Barrio Bushido* character — to a point. Both of them cleaned up and were promoted to squad leader because of their sheer "craziness." And both saw serious front line action during the Gulf War. Bac Sierra manned a machine gun as part of the first wave of Marines to land in Kuwait City in 1991. He also began writing in the military, letters home that he would revise "maybe 10 times — I wanted to be heard." Although he doesn't specifically recommend military service to young people, he recognizes the value of the discipline learned in the armed forces. "A lot of homeboys don't do shit," he says flatly.

After serving, he retained his strong ties to the Mission and his family there. Before his brother

died, he was the one who motivated Bac Sierra to get his college degree, not to stop at his master's in creative writing from UC Berkeley, but to continue on to law school. "Hood logic," Bac Sierra calls it, the idea that a degree in a concrete field was far better than one writing. Although he hated every day of law school, he can now appreciate the experience and the knowledge it brought him.

He pulls the Monte Carlo over to speak with an older man on the corner across the street from his brother's old house. "*Yo escribí un libro, señor, en honor de mi hermano*," he calls out the window, inviting the man to his upcoming book release party at Mission Cultural Center. Many of his friends from the old neighborhood (he now lives in Richmond, where he is raising two of his four children, Margarita, nine, and Benny, six) are *Barrio Bushido's* biggest supporters. I ask him if it makes him sad, how much the neighborhood has changed since when he grew up. "This is the world. Economics knows no friends."

I recognize the last line from *Barrio Bushido*. Its characters speak with an urgent poetry, moving through scenes influenced by Dostoyevsky and Miguel Ángel

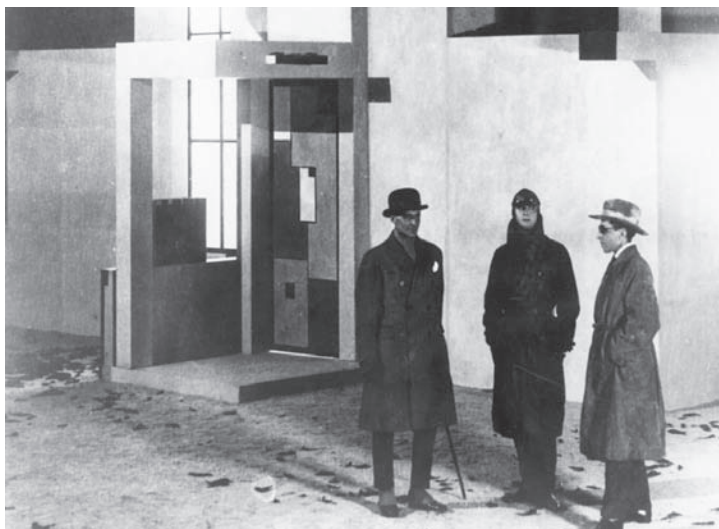
Asturias, with Gabriel Garcia Márquez-like magical realism. Bac Sierra wants the book to be taught in schools and has set a goal of having it adopted into 50 class sections by next semester.

Other things he hopes for: first, that readers be taken on a journey. "It doesn't have to be stuffy. I want them to be amazed with the language." Second, he wants the book to show that life is full of choices. "Start living here in this world," as he puts it.

His last hope is for a "homeboy resurgence" in the Mission, the neighborhood that was once the center of Latino culture in Northern California. Thursday's party at the Mission Cultural Center is a start. Bac Sierra is planning a low-rider show, Aztec dancers, a reading, and live music for the event — the positive parts of homeboy culture, like Bac Sierra himself. "I'm fucking straight homeboy," he says. "I am very efficient. I am always inventing things." **SFBG**

BARRIO BUSHIDO BOOK PARTY

Thurs/17 7 p.m., free
Mission Cultural Center for Latino Arts
2868 Mission, SF
(415) 643-5001
www.missionculturalcenter.org



According to legend, concert-scene extras in *L'Inhumaine* ("The Inhumane Woman") included Pablo Picasso, Man Ray, James Joyce, and the prince of Monaco.

Gleaming the Cubist

RARE SILENT FILM In the 1920s — avant-garde heyday for so many forms of media — ascendant youth culture, "machine age" fetishism, the off-leash romping of bob-haired women, and myriad other factors induced fierce resistance to much now considered of crucial historical and artistic import.

Not to say all this contested art was necessarily *good*. But much was arguably hated beyond reason. A major case in point plays in Feb. 24 as part of the Pacific Film Archive's "Cinema Across Media: The 1920s" series. Marcel L'Herbier's 1924 *L'Inhumaine*, "a fairy story of modern decorative art," is a remarkable time capsule of avant-garde trends at their temporal and geographic peak — even if Paris then wasn't having it.

These were heady times. Privileged intellectual L'Herbier was a heady guy, missing World War I combat service because an angry lover shot off his finger. Attracted to film's possibilities after mulling career paths from composing to diplomacy, he began directing in 1918. Some soon hailed him as France's greatest contributor to the medium. Cinema being bandied about then as the ultimate art form combining all before it, such praise was bound to induce hubristic abandon.

L'Herbier's taste for rarefied experimentation was shared by close friend Georgette Leblanc, an operatic soprano famed for her Carmen and for originating other musical and acting roles. She was

long-term muse to Symbolist playwright Maurice Maeterlinck, the millennial stage's leading innovator. By 1924 that relationship was over, as was her singing career. Not one to be left behind, Leblanc proposed bankrolling a film that she would star in, directed by L'Herbier.

L'Herbier was amenable. He'd started his own production company to avoid the financial problems of prior lofty projects, but only sank deeper in hock. *L'Inhumaine* was to be a cinematic summit of prominent avant-gardists, its cubist sets alone the work of four designers including painter Fernand Léger and architect Robert Mallet-Stevens. A key sequence at the Théâtre des Champs-Élysées called on all Leblanc and L'Herbier's fashionable connections to impersonate some 2,000 concert-goers whipped into a near riot by the heroine's infamy and artistry.

Unfortunately, actual public response to their end-product was equally rowdy. Critics heaped scorn; box office was catastrophic; and Leblanc did not deign to grace the silver screen again. It is easy to view *L'Inhumaine* as her fault: a teetering monument to an Olympian ego.

She plays Claire Lescot, "famous singer, bizarre woman," who reigns over a salon of great minds and power-mongers enslaved by the fickle attentions that have branded her "inhuman." When a young engineer (Jaque Catelain) announces he'll kill himself if she doesn't give him some sugah, she harrumphs "If you destroy your life

so easily, it can't be worth much." He promptly plunges a race car off a cliff.

Squat, heavy in war paint and emotional lifting, 50-year-old Leblanc is clearly the most fascinating woman in the world here by write-in vote of one. *L'Inhumaine's* ungainly mix of vanity showcase, modern art trappings, and sci-fi eventually sees our songbird — not silent cinema's most vivid profession — conquer *tout le monde* via a radio-television transmission. Which strangely also allows her to see *les misérables* briefly elevated by her art around the globe. When a jealous rajah poisons her, her "modern magician" scientist lover allows conquering Death itself in a cacophony of machinery and montage.

L'Inhumaine reflects its moment as much as the next year's *Battleship Potemkin* (1925). That it was received more like 1923's *Salome* — the infamous Rudolf Valentino-funded Art Nouveau version of Oscar Wilde's play, which for reasons both credible and malicious was branded a "riot" of homosexual aesthetics — laid in the extreme disconnect between cutting-edge techniques and woefully old-hat theatrical content. There's no denying the film is whopping camp, albeit camp curated (as L'Herbier intended) to complement the hugely influential International Exhibition of Modern Industrial and Decorative Arts opening in Paris in 1925.

This failure must have been tough, but the director persevered. His 1928 Zola update *L'Argent* (recently revived by the San Francisco Silent Festival) integrated modernist design and conventional storytelling far more successfully. While his sound-era films were considered less innovative, he remained a significant industry force, moving into producing cultural programs for TV.

When L'Herbier died in 1979, even *L'Inhumaine* had been partly rehabilitated, its ultramodernism treated (as is so often the case) more kindly in retrospect. Fifty years had transformed La Lescot's grandiosity from ridiculous affectation to charming folly. (Dennis Harvey)

L'INHUMAINE

Feb. 24, 7 p.m., \$6.50–\$9.50
Pacific Film Archive
2575 Bancroft, Berk.
(510) 642-5249
www.bampfa.berkeley.edu



IN THE GALLERIES, FEB 26–JUN 12

SONG DONG

DAD AND MOM, DON'T WORRY ABOUT US, WE ARE ALL WELL

A solo exhibition by Chinese conceptual artist Song Dong, including videos, photography, a newly commissioned work and the much heralded large-scale installation *Wast Not*, comprised of over 10,000 items collected by the artists's mother over the course of more than five decades.

IN THE GRAND LOBBY AND GALLERIES, FRI, FEB 25, 8–11 PM
GOOD FORTUNES: SONG DONG OPENING NIGHT PARTY

Presented by the SF Bay Guardian

Celebrate Chinese New Year and the opening of YBCA's new exhibition! Sip cocktails and enjoy musical entertainment by San Francisco-based electronic artist Jonas Reinhardt, plus fortune cookies and party surprises from the Asian Heritage Street Celebration. Visit www.YBCA.org/song-dong.

IN THE GALLERIES, THRU MAR 27

JENNIE C. JONES: COUNTERPOINT

Art history, music history and African-American history intersect through audio, sculpture and drawing.

DARE INNOVATIONS IN ART, ACTION, AUDIENCE

IN THE SCREENING ROOM, FEB 17–27

AROUND THE WORLD IN 33 FILMS THE JEONJU DIGITAL PROJECT

YBCA presents the winners of South Korea's prestigious Jeonju International Film Festival; 30-minute digital films by some of the most highly regarded directors in the world.

TIX/INFO: 415.978.ARTS or www.YBCA.org

Yerba Buena Center for the Arts || 701 Mission @ 3rd, SF 94103



PHOTO BY JIMMY MOULD



PHOTO BY ERIC COLEMAN



PHOTO BY DOMINIC SANTOS



PHOTO BY SARAH CASS

Definition of love

Noise Pop 2011 brings the noise and the pop — and the deep funk

By Guardian writers
arts@sfbg.com

MUSIC The 2011 edition of Noise Pop finds the festival stretching the definition of noise pop ever further outward in order to swallow excellent sounds. Back in 1993, when Noise Pop originated, muted My Bloody Valentine-derivative bands with lowercase names evocative of junior-high lunch were the norm. This year, the fest taps into the recent, more sharp-edged shoegaze revival and the current California garage rock zeitgeist, while also making room for hip-hop, freak-folk, and deep funk. It's safe to say that, unlike the character assassinated in Steely Dan's "Hey 19," Noise Pop at 19 knows about the queen of soul. Here's our guide to some of the event's best lineups.

▶ PEANUT BUTTER WOLF AND DÂM FUNK: THE DISCOVERERS

It's the midnight hour on Valentine's Day in Portugal when I reach Dâm Funk, a.k.a. Damon Riddick, on the phone. He's just outside of Lisbon, his surroundings are "phenomenal," and he's ready to wax enthusiastic about his longtime partner in funk Peanut Butter Wolf. "Me and Chris [Manak, a.k.a. Peanut Butter Wolf] connect on that sound because we remember and we revere," he says, when I ask about their shared love of soul, hip-hop, and funk. "We knew what it was like before cable television and the Internet existed, we remember everything from those early VHS tapes to the way the sun set."

As the sun is still rising on Valentine's Day, in L.A., the man Dâm Funk calls "Wolf" for short shows similar brotherly love. "When Dâm met me we had a mutual respect," says Manak. "He saw my record collection and vice-versa. When we discover songs, we'll say, 'Check this out.'" In turn, this shared enthusiasm, and the positive response to Dâm Funk's albums *Toeazhown* and *Adolescent Funk* — both released on Manak's label, Stones Throw — have recharged funk sounds in

Los Angeles and SF, and led to new discoveries of soulful and funky treasures from the recent past.

One such gem is Jeff Phelps' 1985 *Magnetic Eyes*, a Tascam Portastudio 244 bedroom recording with sensational vocals by Antoinette Marie Pugh, who stars in a terrific no-budget video for the album's "Hear My Heart" currently up on YouTube. "That album is something I've known about for a long time," Dâm Funk says, when I mention *Magnetic Eyes* and its hand-drawn yet futuristic cover art. "It's a great project."

Another great project is Tony Cook's *Back to Reality* (Stones Throw), a collection of mid-'80s recordings by a musician who got his start as James Brown's drummer. Taking on the role of executive producer, Manak has added some extra pop to the already formidable strut of Cook songs such as "Heartbreaker," even drafting in Dâm Funk to contribute new vocals to one track, "What's On Your Mind." "You'd think they were 24-track recordings, but he [Cook] only worked on an 8-track," marvels Manak. "He was a good musician and producer — when you're bouncing tracks, you have to know what you're doing. In those days it was hard to achieve a full sound like that."

These days, both Dâm Funk and Peanut Butter Wolf know what they're doing — and that's a damn lot. Reflecting his Gemini nature, Dâm is planning to explore the dark side on an EP with that title, before venturing into the light on his next LP. He's also remixed Nite Jewel and is collaborating with her on a project, Nite Funk. He's producing music by Steve Arrington for Stones Throw, and he wants to put out another chapter of his archival venture *Adolescent Funk*, with him choosing the tracks instead of Manak. As for the man Dâm calls "Wolf," he's got Stones Throw's 15th anniversary on his hands, including a 7-inch box set, and a series of live-to-vinyl performances by the label's artists in L.A. These guys are busy, but — fortunately for Noise Pop, and for SF — that doesn't mean they don't have time to throw a 45 party. (**Johnny Ray Huston**)

PEANUT BUTTER WOLF, DÂM FUNK
With Guillermo (Sweater Funk),

Hakobo (Fresco)
Sat./26, 9 p.m., \$15 (21+)
Public Works
161 Erie, SF
(415) 932-0955
www.publicsf.com

▶ DOMINANT LEGS: LOST IN LOVE

Whether he's raging in the streets alongside fellow Giants maniacs or musically lost between the sheets, Dominant Leg's Ryan Lynch sounds like he's sweet to the core — and even more. "I didn't have anything to do with setting the mattress on fire, but I was there," says the SF musician of SF's impromptu World Series throw-downs. "But I wasn't stopping anybody from celebrating."

Lynch also rolls with the love when it comes to music. "I don't really listen to much music that would be characterized as aggressive," he continues, on one of those sunny Bay afternoons that make it easy to float away on blue skies and daydreams. "I listen to pop music and, honestly, mostly KISS FM." His favorite song on this crisp, creamy day is R. Kelly's "Lost in Your Love." "It's all about him wanting to bring love songs back to the radio," Lynch adds. "And that's sort of what I also aspire to — not that we get any radio play!"

But, oh, a girl — or a boy who once was a Girl (until recently, Lynch was Girls' touring guitarist) — can dream. And dreams have been coming true for Lynch, a longtime Giants follower who recently contributed "Finally Champions" to a digital-only benefit comp of Giants tribute songs released by True Panther. Meanwhile Dominant Legs continues to pick up steam — and members.

Once the repository of Ryan's solo singer-songwriter imaginings away from longtime band Magic Bullets, Dominant Legs found favor when the Redwood City-bred musician was laid off from his job as mail clerk-receptionist at a law firm. He didn't sink his sparse funds into job retraining classes or the like; instead he bought a cheap Casio keyboard and drum machine. "I shouldn't have been spending any money," he recalls now. "But the direction of the music really took off after acquiring those pieces of musical equipment." Friend Hannah Hunt, who had just graduated from college, offered to help out at a 2009 show at Amnesia and ended up sticking around.

"She brought a softness, and delicacy, which made the songs more delicate

since her voice is so different from mine," he observes. "I think her voice is easier on the ear than mine." For Noise Pop, the two have acquired a few more legs to help them on their way: drummer Rene Solomon, bassist Andrew Connors, and guitarist Garrett Godard, the latter once the drummer for Girls.

They'll be filling out the already intoxicating pop bounding off Dominant Legs' 2010 EP, *Young at Love and Life* (Lefse), which has inspired music bloggers to go wild, tossing out scattershot, albeit flattering allusions to Orange Juice and Belle and Sebastian, Kelley Polar and Arthur Russell — and even Dave Matthews. Feeling lost again? Just listen to the earnestly lovelorn, gently bopping, synth-popping tunes like the title track and "Clawing Out at the Walls," with its curious admixture of sweetness and self-doubt. Kindred spirits and modern lovers such as Jeremy Jay and Camera Obscura, also given to such exquisitely anxious reveries, would understand. "The only thing I've heard is that [the EP] is too heavily influenced by the '80s," says Lynch. "But I don't see that as a problem." (**Kimberly Chun**)

DOMINANT LEGS

With How to Dress Well, Shlohmo, Chelsea Wolfe
Sat./26, 8 p.m., \$12-\$14
Café Du Nord
2170 Market, SF
(415) 861-5016
www.cafedunord.com

▶ ADMIRAL RADLEY: LIFE AFTER GRANDADDY

Jason Lytle has never been shy in revealing the frustrations leading up to Grandaddy's demise. Exhaustion from middling success, a love/hate relationship with his lifelong home of Modesto, and a diminished interest in making music with others resulted in a move to Montana to focus on a solo career in 2006. Enter Admiral Radley, a collaboration with members of indie-pop group Earlimart and Grandaddy drummer Aaron Burtch that has him not only playing in a band again, but touring Japan and singing about his former home on songs such as the sarcastic "I Heart California." Lytle took some time out from a snowy day of magazine shopping at Borders in his new hometown of Bozeman to talk about the project.

SFBG Rumors of a collaboration between you and Earlimart date back to the Grandaddy days. What led to you guys finally working together?

JASON LYTLE It was really an excuse to hang out at [Aaron Espinoza's] studio and just have people coming in and playing parts. We set aside a week as a fun little project. Maybe somebody else had other plans for it, but at the time, I was convinced it was just gonna be a cool opportunity to make a record and be done with it.

SFBG Were you guys surprised by the amount of excitement surrounding the project?

JL Yeah. Then it turned into, alright, we gotta name this record something, and give the band a name, and pretty soon it was this real entity. The Japan thing started off as a joke, and then became more of, "Let's give this a go, and if it winds up getting us to Japan, we can call it good" — and the whole thing was worth it.

SFBG And how were the Japan shows?

JL They were really scrappy. The places were just dumps. I kept joking with Aaron, saying, "If we weren't in Japan right now, and if these weren't exceptional circumstances, there's no way I'd be putting up with this."

SFBG You'd expressed some skepticism about playing in bands again after Grandaddy split. Has this experience changed your opinion?

JL My place in Admiral Radley is totally different from what my situation was with Grandaddy. I'm getting off easy. Aaron is a great organizer and knows that a big appeal for me joining the band was not dealing with a lot of the day-to-day crap I used to deal with. I feel like I'm a piece of a puzzle with this band, which after all these years is something I've never really experienced. So it's been kind of neat.

SFBG Both you and Aaron like being hands-on with production in your work. How was the collaborative process on this album?

JL That part was pretty effortless. Aaron and I share a lot of the same philosophies on production and making albums sound a certain way. I definitely sat in on some of the mixing, but there was a lot of it where I was just able to trust what he was going to do, knowing that it probably wouldn't be too far off from what I'd do myself.

SFBG Was it strange writing lyrics about California now that you've been gone for almost five years?

JL I've definitely had a renewed perspective. Every time I visit or I'm there doing some work, I'm thrust right into the shit. Like right into L.A. or SF, rather than adjusting or letting it sink in slowly. So, usually it's pretty jarring for me just because the pace is a lot more relaxed and

CONTINUES ON PAGE 22 »

PRETTY GIRLS, PRETTY BOYS: A GUIDE TO SOME OF NOISE POP’S HIGHLIGHTS

DAN DEACON

Don’t take drugs before a Dan Deacon concert — it’s a waste of your perfectly good toxins, because even sober attendees will feel totally fucked up after a show with the holy Jesus of electronic madness. Crawl! Spin! High fives! Jump! Close your eyes. Spin! Imagine you’re running in a forest, etc. You’ll leave a wolf. *With Ed Schrader’s Music Beat, Oona, and Altars, Tues./22, 8 p.m., Independent. Also with Ed Schrader’s Music Beat, Sister Crayon, Lily Taylor. Wed./23, 8:30 p.m., Rickshaw Stop. (Amber Schadewald)*

VERSUS, TELEKINESIS

Live through this — be it heartbreak, hearing loss, or the heavy-duty poker sessions in the basement of Lost Weekend Video. Versus’ Richard Baluyut has moved on from his gig at the invaluable Mission video store, but he hasn’t lost his way with a moody rocker: Versus’ *On the Ones and Threes* (Merge, 2010), its first album in a decade, finds beauty in the darkness — and in the return of old compatriots like original member (and Richard’s bro) Edward Baluyut and engineer Nicolas Vernhes (Deerhunter). Elsewhere on this insurmountable bill: Michael Benjamin Lerner of Telekinesis has grappled with hearing loss by way of a cryptic disease and coped with the demise of the relationship that inspired his debut. Sounds like he’s rising above, beautifully, via the gritty, grumble-y, bass-wrought numbers of *12 Desperate Straight Lines* (Merge). *With The Love Language, Burnt Ones. Wed./23, 8 p.m., 21+, Cafe Du Nord. (Kimberly Chun)*

THE EXTRAORDINARY ORDINARY LIFE OF JOSE GONZALEZ

If the trailer is any indication, this portrait of the singer-songwriter and Junip member uses animation and some *Idiots*-like live action to illustrate his music. “The best stuff is generally an unexpected twist while still maintaining a thread,” he says in voice-over, as directors Mikels Cee Karlsson and Frederik Egerstrand show him trying to write, slumped over a desk in a dark room. *Wed./23, 9 p.m., Roxie Theatre. (Johnny Ray Huston)*

WAY BEHIND THE MUSIC

Anthony Bedard of Hank IV and the Hemlock Tavern hosts as Mark Eitzel, Thao Nguyen, Beth Lisick, Linda Robertson, Michelle Tea, Bucky Sinister, Jesse Michaels, Paul Myers, and Tom Heyman read from some of the most bizarre American music memoirs. This showcase includes the words of Justin Bieber, Jewel, Gene Simmons, George Jones, Marilyn Manson, Tori Amos, Vince Neil, and Denise McLean (mother of Backstreet Boy A.J. McLean), among others. *Thurs./24, 7:30 p.m., Make-Out Room. (Jen Verzosa)*

APEX MANOR

Terrible-two Spoon meets newborn Dinosaur Jr.? Apex Manor, the latest project from Ross Flournoy, brings such post-punk pack leaders to mind, as the effortless strains of jingle-jangle bliss and well-hooked-up rock ‘n’ roll course out of the new year of *Magical Drinking* (Merge). But, really, it must have been Flournoy’s passionate, punchy performance on “Under the Gun,” coupled with a bitchin’ guitar solo, that captured Carrie Brownstein’s heart and won her NPR challenge to write and record a song in one weekend. That’s all gravy, though, considering that the exercise succeeded in busting Flournoy out of a lousy case of writer’s block after the breakup of his underrated Broken West. *With Film School, Gregory and the Hawk, Melted Toys. Thurs./24, 8 p.m., 21+, Cafe Du Nord. (Chun)*

SHANNON AND THE CLAMS

Hey freak, you know you’re one of us. The wait has been long, but the time is coming soon for Shannon and the Clams to release *Sleep Talk* on 1-2-3-4-Go! Records. Get ready to be blown away by Shannon Shaw’s voice, one of

the great untamed forces-of-nature of rock ‘n’ roll, and my vote for the best pure sound you can hear at this year’s fest. *With Jake Mann and the Upper Hand, Wet Illustrated. Fri./25, 5 p.m., 21+, Benders Bar. (Huston)*

NICK ZINNER’S 1001 IMAGES

While most noted as the guitarist for the Yeah Yeah Yeahs, Nick Zinner is making a name for himself as a talented photographer. (He has four books of images to his name, including his latest, *Please Take Me Off The Guest List*.) In this exhibition of 1,001 photographs, the Bard College-educated, four-time Grammy nominee captures intimate moments of his world travels as a member of an iconic art rock and garage pop trio. *Fri./25, 5 p.m., 21+, Public Works. (Versosa)*

YOUNG PRISMS

Thick, super-goey reverb-smothered toast, crunchy and burnt and totally delicious. Young Prisms is a group of five San Francisco residents who roast gritty shoegaze tracks straight over the fire while living together in a house that apparently feels like an “extended camping trip.” You can’t take small bites of Young Prisms — this sound is meant for inhaling. *With Big Lights, Seventeen Evergreen, DJ Britt Govea. Fri./25, 8 p.m., 21+, Independent. (Schadewald)*

TAMARYN, THE SOFT MOON

Noise Pop broods with this bill, which presents an opportunity to hear the widescreen songs from Tamaryn’s *The Waves* (my fave: “Dawning”) in live form, and find out how they’ll translate to Cafe Du Nord’s close-quarters basement setting. Luis Vasquez is a busy guy — in addition to his band the Soft Moon, he also plays with the Lumerians, who’ll be putting out an album this spring. *With the Black Ryder, Wax Idols. Fri./25, 8 p.m., 21+, Cafe Du Nord. (Huston)*

BATTLEHOOC, EXRAY’S, DOWNER PARTY, NOBUNNY

Whether playing impromptu shows on street corners or headlining Noise Pop at Bottom of the Hill, Battlehooch is a San Francisco five-piece with a brilliant manic-depressive sound that flips from indie pop to experimental noise rock. Joining Battlehooch are: Exray’s, an SF duo notorious for its song “Hesitation,” hand-picked by Trent Reznor of Nine Inch Nails for use in the blockbuster *Social Network*; pop-punk trio The Downer Party, which dazzles audiences with its songs of teenage angst; and Nobunny, a psychobilly-meets-garage rock force of nature. *Fri./25, 9 p.m., Bottom of the Hill. (Verzosa)*

HUNX AND HIS PUNX

Hunx masters songs of love and death — whether they be teen-death love anthems or odes to his late father — on the upcoming *Too Young to Be in Love*, with tremendous help from Punkette Shannon Shaw of Shannon and the Clams. (He’s also recorded a “straight”-ahead classic rock-pop solo album that’s going to make it less possible for ignorant dunderheads to pigeonhole him as a gay comic novelty.) I’d tell you exactly what’s rad — as in truly radical — about the interplay between Hunx’s and Shaw’s voice, but I’m going to wait until the album comes out — why don’t you find for yourself? *With Best Coast, Wavves, Royal Baths. Sat./26, 8 p.m., Regency Ballroom. (Huston)*

NO AGE

Yes, age — maturity has been good to the L.A. duo. Beyond the walls of grinding distortion lies *Everything in Between* (Sub Pop, 2010), and such raging jewels as “Fever Dreaming,” a hell-bent, hardcore-fed hurl through sheet-metal noise and bemused but anthemic Joey Ramone-style vocals. Somehow the twosome has reclaimed the epic poetry in art punk, scratching through the ethereal rubble of “Skinned” and the mournful crunch and glimmer of “Positive Amputation.” *With Grass Widow, Rank/Xerox, Crazy Band. Sat./26, 8:30 p.m., Rickshaw Stop. (Chun)*



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The SF Arts Commission Gallery's "Afghanistan in 4 Frames" brings together images from a quartet of photographers, including photos by James Lee. SFMOMA's mammoth exhibition "Exposed" errs on the side of excess.

PHOTO BY JAMES LEE; HARRY CALLAHAN, ATLANTA, 1984, COURTESY OF PACE/MACGILL GALLERY



Not forgotten

By Matt Sussman
arts@sfbg.com

HAIRY EYEBALL Around 500 people a day pass through the long corridor that bisects San Francisco City Hall's lower level: supervisors dashing to the café for a quick lunch; tour groups of elementary school children; aides making a post office run; the occasional member of a wedding party looking for the bathroom.

It is also one of the last places where you'd expect to find a politically vital art installation, which is what makes San Francisco Art Commission gallery director Meg Shiffler's decision to hang its current exhibit, "Afghanistan in 4 Frames," in such a public and heavily-trafficked area so gutsy. Though the SFAC regularly puts on three to four art shows a year in the City Hall space, none in recent memory have resonated so powerfully with the dynamics of the venue itself.

The "4 Frames" exhibit presents a ground-level (no pun intended) portrait of the country through the lenses of four photojournalists who, over the past five years, have embedded themselves with various military forces and units stationed there. Though each photographer varies in style and background, their work — presented as photo-essays — shares a focus on the day-to-day, intersecting lives of civilians and soldiers off the battlefield.

James Lee, a U.S. Marine Corps veteran and current San Francisco State University graduate student whose move to photography from writing was a recent one, captures in crisp color the downtime faced

by young Afghan National Security Force soldiers stationed near the Pakistan border.

In contrast to the all-male environment Lee documents, Lynsey Addario's series "Women at War" focuses on the experience of female U.S. troops and their engagement with female civilians. The Pulitzer Prize-winning photographer has a knack for taking a picture at the moment her subjects are at their most unguarded, whether sharing a laugh with each other or shaving their legs in the barracks.

Addario's photos are pointedly hung on a wall across from Bay Area photographer Eros Hoagland's slightly more testosterone-driven series, "Siege Perilous." The high contrast black and white photos depicting British military forces in the Korengal Valley and Helmand Province practically crackle with tension.

Another veteran photographer, Teru Kuwayama, is the only one who works with actual film, and his grainy, black and white Holga and Leica portraits of rural clans and armed mercenaries feel as if they are from another era. Kuwayama's most timely work on Afghanistan actually resides offsite and online: his Web reporting initiative, Basetrack, links deployed Marines with life at home through images and video created by embedded journalists (although just last week military brass asked the embeds to leave).

Afghanistan made front pages again last summer after WikiLeaks uncovered 90,000 pages of classified materials chronicling a five-year window in the U.S. military's long slog there. But "4 Frames" reminds those who encounter it — as well as those

who seek it out — that regardless of the headlines, there will always be an ongoing, human side to what has been so often dubbed "the forgotten war." And forgetting is not a luxury we can afford.

THE ATROCITY EXHIBITION

Although a vastly different beast from "Afghanistan in Four Frames," SFMOMA's current juggernaut of a thematic survey "Exposed: Voyeurism, Surveillance and the Camera Since 1870" offers a pointed study in contrast, demonstrating how not to curate a photography show with clarity of vision or regard to what could be called an ethics of representation.

As proclaimed by its title, "Exposed," which was organized by SFMOMA and the Tate Modern in London, where it originally premiered, attempts to track — across various eras, technologies, and milieu — what the introductory wall text calls the "voyeuristic impulse" in modern and contemporary photography: "an eagerness to see a subject commonly considered taboo."

With such an open-ended criteria, the curators have essentially given themselves carte blanche to include everything from early 20th-century "detective cameras," Walker Evans' portraits of unknowing New York City subway passengers, Ron Galella's paparazzi snaps of Jackie O., Nick Ut's iconic image of a crying Kim Phuc in Vietnam (as well as his 2007 picture of a crying Paris Hilton), Robert Mapplethorpe's BDSM pictures, surreptitious documentation of the liberation of Nazi concentration camps, and Trevor Paglen's near-abstract renderings of distant military sites.

The 200 or so pieces are arranged in thematically-grouped galleries ("Celebrity and the Public Gaze," "Witnessing Violence") that wind through half of the museum's

fifth floor. By the time you've made it through the lengthy, final "Surveillance" section of the show, "Exposed" feels more like a photography catalog that become the genesis for an exhibit, and not the other way around.

Such tidy categorization has the negative effect of creating closed systems rather than allowing different pieces to speak to each other. For example, two harrowing, anonymously-attributed lynching photos belong next to one of the most moving selections in "Exposed," Oliver Lutz's *Lynching of Leo Frank*, which hangs in another gallery. At the same time, the very proximity of death images and paparazzi shots cheapens both.

When presenting highly-charged, difficult images, many of which document humankind at its most brutal and unsavory, the context they are displayed in becomes as crucial as the images themselves. "Exposed," which feels like the result of several unseemly Google image searches rather than a decade of curatorial sweat, disappoints in this regard.

Atrocity. Murder. Fame. Kinky sex. It's all here! The question no one seemed to ask is: does it need to be? "Exposed" is simply too much. **SFBG**

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Thomas Dekker, Haley Bennett, and Roxane Mesquida star in Gregg Araki's new (yet old-school) *Kaboom*. | PHOTO BY MARIANNE WILLIAMS

Love comes in spurts

Talking with Gregg Araki about *Kaboom*

By Max Goldberg
arts@sfbg.com

FILM It's hard to recall an American independent film so good naturedly horny — and unexpectedly poignant — as Gregg Araki's *Kaboom*. A screwball comedy for the Coachella set, Araki's crackerjack death trip is a return to the devil-may-care form of *The Doom Generation* (1995) and *Nowhere* (1997). Our coed heroes are Stella (Haley Bennett) and Smith (Thomas Dekker), and they're the only platonic thing in the movie. A cult-bidden mystery is perhaps a little too squarely accounted for, but that hardly matters when *Kaboom* is sliding up and down the Kinsey scale, huffing comic book paranoia for the fun of it and expurgating the teen sex romp of its straight-laced intolerances. Araki was kind enough to speak to me before the film had its local premiere at the San Francisco Independent Film Festival.

SFBG You have described *Kaboom* as an old-school Gregg Araki film. What does that mean to you?
Gregg Araki One reason I wanted to make the film was that I wanted to do an old-fashioned cult movie — a movie that's really outside the box and a little crazy. As a filmmaker, I'm sort of bored with everything being the same. *Kaboom* is weird because it has broad appeal,

but I want the cult audience to be able to claim it as their own. With *The Doom Generation* and *Nowhere*, I don't even know how the cult of those movies developed. There was just the theatrical distribution and video at that point — no Internet, no Facebook, no Netflix. I really don't know how a lot of kids even saw those movies! It's really exciting for me to think that that cult is so much bigger today. But I'm older now and hopefully a little wiser, and I'm just not the same person as I was for *The Doom Generation*. Whenever *The Doom Generation* would play a festival, after the movie the audience would look shell-shocked. When *Kaboom* premiered at Cannes, right after the movie ended the audience started to cheer. It screened Saturday at midnight, and afterward the audience was ready to party — there was this weird, electric vibe. There's more warmth and fondness to this new movie.

SFBG You feel a real tenderness toward all the characters.
GA It sounds crazy to say with this story, but *Kaboom* is the most autobiographical movie I've ever made. So much of what Smith is about and the specifics of his character are me. The scene where Smith is at a club and he's listening to the band with that look on his face — that's such a resonant scene for me. There's a real kind of nostalgic love for all the characters.

SFBG How does that play out in the sex scenes? Besides being hilarious, I was impressed by how much the characters remain themselves in these moments.
GA I think my films have always been fascinated by sex and sexuality, but it's never really been in a titillating or lascivious way. They're really about getting access to those most private, intimate moments between characters. The sex scenes in my movies are always about that — the emotional nakedness as opposed to just the physical nakedness. I love the sex scenes in *Kaboom* to death because there's just so much going on with the characters. You're learning so much about them in those scenes.

SFBG You've talked about *Twin Peaks* being a big influence on *Kaboom*.
GA David Lynch is a huge influence on all my films, but this one especially.

SFBG It's obviously there in the style and mystery of it. But I was also curious about its being a television serial might be important. There are all these stretches in *Kaboom* where it feels like you're watching three or four-minute tight episodes in fast succession — all this crazy shit keeps piling up. It reminded me of what getting hooked by a TV show is about, but in a compressed way.

GA Yeah, someone told me that there's basically a whole season of a show in this one movie. I worked on *Kaboom* for years, and in a dif-

ferent incarnation it was actually developed as a TV show. So it definitely has a relationship with that kind of storytelling, but there was a point when it just made more sense to make a movie. The first cut of *Kaboom* was half an hour longer, but I wanted the movie to play like a roller-coaster ride, where you get on and then it's sort of over before you know it — again, with the idea that the cult audience can just pop it in over and over. If it was three hours long, that wouldn't work.

SFBG Another thing that gives *Kaboom* the feeling of a ride is the wall-to-wall soundtrack. A lot of short scenes have three or four distinct music cues.
GA We had the score composed by four people and then on top of that we had about 30 songs. Every one of them is a personal favorite. The music is always where a lot of my inspiration comes from. A lot of the mood and spirit of *Mysterious Skin* (2004) is in the Robin Guthrie and Harold Budd score. If you listen to the soundtrack of *Kaboom*, you can almost see the movie in your head. So much of what the movie is to me is atmosphere. And so much of that atmosphere is created through the music.

SFBG And it fits with that time when you're living in a dorm and music is coming at you from all sides.
GA I still live that way. I get up in the morning and before I even turn on the coffee, I turn on my stereo and listen. It's always playing. When I write, too. It's such a big part of my life — so of course it's there in my movies. **SFBG**
KABOOM opens Fri/18 in Bay Area theaters.

Send in the clowns

The puppets of Lone Wolf Tribe plunge into the circus ring of modern warfare with *Hobo Grunt Cycle*

By Nicole Gluckstern
arts@sfbg.com



THEATER It's been more than 10 years since Brooklyn-based Kevin Augustine brought his life-sized puppets and existential worldview to the Bay Area, and during that time he's not been idle. Augustine's last full-length show, 2008's *Bride*, a charged exploration of theism, garnered much critical acclaim as well as an UNIMA-USA Citation of Excellence in Puppetry — the profession's highest honor.

Just one month after *Bride*'s successful New York City run, Augustine was already nurturing the delicate sprouts of the show that has become *Hobo Grunt Cycle*. After briefly considering a Civil War theme, Augustine expanded his vision to encompass the broader topics of modern warfare: weapons technology, the psychological effects of war, the physical effects of violence. He began to direct his creative energies toward answer-

ing a question he felt central to the topic: What progress have we made?

"The whole idea of warfare, of training ourselves to kill other human beings, seems so archaic," he explains over the phone.

Part of Augustine's brainstorming process includes sketching possible characters. One of his images, a soldier in fatigues with the face of a world-weary clown, helped spark his conviction that the hierarchies between the world of the soldiers and the world of the clowns were very similar. "There are always the clowns who get hit in the face with the pie," he points out. Drawing from the comparison between low-caste clowns getting knocked around by their "superiors" and low-ranking Dogfaces getting shafted on the battlefield by theirs, Augustine started to craft *Hobo Grunt Cycle*'s narrative around a hobo clown (played by himself), while adding a parallel narrative that involves war veterans (played by puppets).

The use of tramps and clowns as protagonists is not exactly new

territory for Augustine — his previous productions *Big Top Machine* and *Once Vaudeville* feature one or the other. Both can be likened to the classic archetype of the fool or trickster, which makes them perfect for illustrating uncomfortable human truths via puppetry. What's different for Augustine as a playwright is that most of *Hobo Grunt Cycle* is performed in silence, a nod to the tradition of pantomiming tramp-clowns such as Emmett "Weary Willie" Kelly, as well as a symbolic comment on the blanket secrecy that shrouds many veterans of conflict during and after their tours of duty. When one soldier character is finally allowed some exposition, Augustine is representing vets such as the "Winter Soldiers," who have been able to break this silence and speak out about their experiences.

More than just the rich, dark nuances of Augustine's playwrighting set Lone Wolf Tribe apart. The puppets themselves are incredibly distinctive. Trained in theatre and — briefly — sculpture, Augustine had no formal puppetry experience when he began working on his first puppet show in 1995.

"I started as a solo performer," he jokes. "But it got lonely, so I added the puppets."

Starting from scratch, without preconceived expectations of puppetry's limits, Augustine began creating life-size puppets to



Hobo Grunt Cycle's Kevin Augustine on the similarities between clowns and soldiers: "There are always the clowns who get hit in the face with the pie." | PHOTO BY GLORIA SUN

his own singular specs: warped, clumsy, vulnerable bodies with grotesque features and complex emotions. The foam-rubber he carves his puppet heads from allows for an unsettling realism in terms of facial textures — sleepy half-lids, arched brows, curled lips, rutted terrains of wrinkles and lines. Most of his puppets are manipulated by whole teams of hired-gun puppeteers, who must perform heroic acrobatics as they make the puppets dance, shamle, and limp across the stage.

So does *Hobo Grunt Cycle* answer its central question? Augustine remains unconvinced that progress has been made.

"I believe we haven't progressed in terms of violent conflict because we're stuck in our adolescent stage of development," he says ruefully. "We see things only from our point of view, and always in terms of right and wrong, mine and yours, us and them — which prevents us from seeing that all human beings [and all puppets?] have the same needs." **SFBG**

HOBGRUNT CYCLE

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THE SHAKES: SHARP AND ENTERTAINING, *COLLAPSE* PULLS BACK FROM THE BRINK OF SUBVERSION

THEATER When your free-form sister (Amy Resnick) arrives from Los Angeles with a yoga mat, but without a job, a place to go, a return ticket, or a care in the world—except for an unopened package some guy named Bulldog asked her to hand off when she got to Minneapolis — it's unsettling. What's even shakier, though, is such a visit combined with a marriage teetering on the brink, a job or two in the balance, and a worldwide economic depression. It's then that foundations critically loosen, supports buckle, things suddenly fall apart. But is it all just Rumsfeldian "stuff" happening, or some human-made flaw in the system?

That's a question lurking teasingly, even frustratingly at the heart of Allison Moore's *Collapse*, an inconsistent but often bright new comedy now enjoying a sure and high-spirited production under director Jessica Heidt at Berkeley's Aurora Theatre. And by heart we mean the play's operative real-life metaphor: the deadly Aug. 1, 2007 collapse of a Minneapolis bridge. The piece of Interstate 35W that plunged into the Mississippi River that day was in heavy and regular use, a standard steel-truss arch bridge whose soundness no one would have thought to question. A broken stretch of it appears here as the impressive principal feature in Melpomene Katakalos' scenic design, filling the length and height of the back of the stage and looming over the action throughout.

Officials pronounced the likely cause of the accident a

design flaw, coupled by extra weight. That's a description that could fit the whole socioeconomic system girding the play's action and themes. Set in 2009 against the literal backdrop of the bridge and the figurative one of the current economic crisis, nothing is as secure as it once seemed in the staunchly middle-class home of attorney Hannah (Carrie Paff) and her husband David (Gabriel Marin). David, we learn, has not been going to work much and has become a queasy, quasi-alcoholic—more of a poser than anything else, since he secretly drops most of his beer on the house plant, but anything to justify his ungovernable fear since miraculously surviving the bridge collapse in 2007.

As flaky sis Susan (played with a hilariously reckless, chirpy energy by Resnick) arrives from LaLa Land with her disturbingly large suitcase, Hannah has been concentrating the couple's energies on having a child. A professional and beautiful woman used to getting her way and now (in Paff's nicely nuanced performance) increasingly at a loss as things slip out of her grasp, Hannah pushes the baby idea to erase another recent, related tragedy, even as her position at the firm looks precarious.

She also pushes David (played by Marin with a comically anxious, hangdog moodiness) toward AA. Somehow she ends up going instead, on his behalf, as David decides to deliver the shady mystery package himself. When in the hallway Hannah meets a charismatic black man named Ted (a charmingly imposing Aldo Billingslea) — nickname, Bulldog — an affair

looks in the offing, and a crime caper, to boot.

Heidt's strong cast transforms the unmoored quality among these four characters into some good laughs. But Moore's writing is up and down. The dialogue is crisp at times, labored at others. Moreover, the characters can come too laden with undeveloped contradictions.

Most unsettling is the sudden shift in the final scene, which forgoes comedy for a forced sincerity that brushes any larger political point under the condo rug. When an emotional David asks his wife, "How do we keep collapsing?," her response tolls an unsatisfying reaffirmation of marital harmony: "Maybe we can't. Maybe we can just figure out how to fall together."

While set amid an ongoing social crisis, *Collapse* edges away from that terrain as if from a dizzying height and retreats into personalizing discourse about romantic love and middle-class domesticity. That's the kind of turn that leads from the potentially subversive back toward the status quo. **(Robert Avila)**

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The children

Robert Moses returns to classic storytelling with *Fable and Faith*

By Rita Felciano
arts@sfbg.com



DANCE Robert Moses may not know it, but he is a pied piper. The ability to hold the attention of 200 hormone-packed middle school students at 9 a.m. on a Wednesday in early February must qualify as some kind of superhuman ability.

But Moses, choreographer and artistic director of Robert Moses' Kin, defers to his own pied piper, the one on stage who immortalized the German city of Hamelin. As the fabled character, Dexandro "D" Montalvo twitches, churns, and first commands the rats; then, with beckoning index fingers, he mesmerizes the "children" to follow him who knows where.

The Sunset District students may not have known the story of the Pied Piper of Hamelin, who was cheated out of his justly earned wages and took awesome revenge. But they surely recognized the popping moves Montalvo so skillfully threaded into his character. One way or another, the kids were hooked. For close to an hour, they sat quietly and took in what Moses and his dancers had to show them from their upcoming world premiere, *Fable and Faith*.

As a kid, I was terrified by the Pied Piper story. No good grades or cleverness — usually assigned to boys anyway in fairy tales — were going to get me out of this scenario. No prince was coming, and there was no happy ending. I was going to be locked in that mountain. The adults had royally messed up. My mother assured me that "it's just a story." Well, mom, you were wrong.

Myths, fables, and fairy tales tell us about the way the world works. "Actions," Moses explains after the performance, "have consequences. The stories talk about life, adversity and perseverance through hard times." He admits that some of them can be problematic. Stepmothers, for instance, get a "major bum rap."

Perhaps that's what initially drew Moses to last year's *The Cinderella Project*, which will be performed with the new *Fable and Faith* before going

on tour later in the spring. *Cinderella Project*, his first collaboration with writer/actor Anne Galjour, who also wrote and performs the text for *Fable and Faith*, was informed by interviews with contemporary constructed families rooted in love, not blood. "Still, tough as it was," Moses notes, "Cinderella stuck to who she was and it turned out alright."

of some of these once-upon-a-time tales.

"Think of it," he says. "Children are being abducted. Or today we talk about 'the wolf at the door.' " In *Fable and Faith*, the wolf (Montalvo) goes to see a psychiatrist (Katherine Wells) to find out why he is behaving the way he does. The back-and-forth exchange in words and movement ends on a note of real poignancy.

Formally, Moses and Galjour decided on a structure "in which stories clash into each other." The setting, they felt, had to be a village. "It's where life happens," Moses says. Elaine Buckholtz, who started lighting with Contraband and who has



Robert Moses on *Fable and Faith*: "Actions have consequences. [Fairy tales] talk about life, adversity, and perseverance through hard times." | PHOTO BY RJ MUNA

In the 1950s, there was a move underfoot to clean up some of these old tales; the thinking was that children's psyches would be damaged by so much darkness and uncertainty. Fortunately, the stories have survived, though it's good to know that Rapunzel no longer gets locked up in the tower because she was pregnant — it was just the evil deed of a jealous witch.

Moses takes a common sense, "age-appropriate" approach when he reads to his own two children, ages five and three. It was this fatherly task of sharing an imaginary world — everything from Dr. Seuss and the Brothers Grimm to African American folktales and Greek mythology — that got him to think about the contemporary resonance

become a magician of visual installation, will do the honors on *Fable and Faith*. To keep a child's presence at the forefront of these adult dances, Moses is partnering with the San Francisco Boys Chorus. They will perform, among other selections, the "Lacrimosa" from Mozart's *Requiem*.

As the students were leaving for their classes, a teacher turned to me and whispered, "We have been very lucky this morning." **SFBG**

FABLE AND FAITH

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And Everything Is Going Fine takes its title from a monologue bit describing Spalding Gray's tongue-in-cheek impressions of his father's life after the death of Gray's mother.

COURTESY OF THE SAN FRANCISCO FILM SOCIETY

Life after death

Steven Soderbergh charts the melancholy of Spalding Gray

By Cheryl Eddy
cheryl@sfbg.com

FILM "I like telling the story of life better than I do living it," Spalding Gray explains in Steven Soderbergh's *And Everything Is Going Fine*, a tribute to the

late performer that cobbles together interviews and scenes from Gray's trademark autobiographical monologues (including the award-winning *Swimming to Cambodia*, made into a film in 1987). Without using a narrator or any other talking heads, *Everything* emerges a poignant portrait — and a masterful work of editing, considering the man left hours and hours of storytelling behind.

"Behind," that is, when he committed suicide in 2004. *Everything* doesn't mention Gray's death, but it looms over the whole movie, particularly since Gray — whose mother killed herself in 1967 — was fascinated by mortality. It's hard to accuse Soderbergh of deliberately culling foreboding clips, since death (Gray's mother's, and fantasies about his own demise) was a theme the performer revisited obsessively.

That's not to say he was totally without joy. He lights up when discussing his love of acting, sparked early in life and encouraged by a teacher who remarked on "Spud's" excellent timing. Though he mostly kept to the stage ("I'm an inverted method actor. I was using myself to play myself. I was playing with myself!"), he did appear in several

films — he met Soderbergh when the director cast him as a (suicidal) character in 1993's *King of the Hill*; Soderbergh also directed the film version of performance piece *Gray's Anatomy* (1996). The birth of Gray's first child — a typically overwrought life experience since his baby mama wasn't his long-term partner, but a woman he'd been having an affair with — turned the self-absorbed Gray on his head. He married his son's mother and built a life with her, her daughter from a previous relationship, their first son, and their soon-to-arrive second son.

Though Gray did most of his monologues seated behind a desk, there's a performance excerpt in *Everything* where he recreates his family having a spontaneous dance party to Chumbawumba's "Tub Thumper." It's a transcendently playful moment, and the audience erupts into stunned applause when a grinning Gray shuffles back behind his desk.

But as Gray fans know, the famously morbid storyteller wasn't demon-free for long: a gruesome 2001 car accident while vacationing in Ireland left him physically mangled and mentally shaken. Three years later, he took his fateful last trip on the Staten Island Ferry. With the blessing of Gray's widow, Soderbergh took on the mighty task of telling his friend's life story; like Gray, *Everything's* a downer, but moving, and not without thought-provoking after effects. **SFBG**

AND EVERYTHING IS GOING FINE opens Fri/18 at the Sundance Kabuki.

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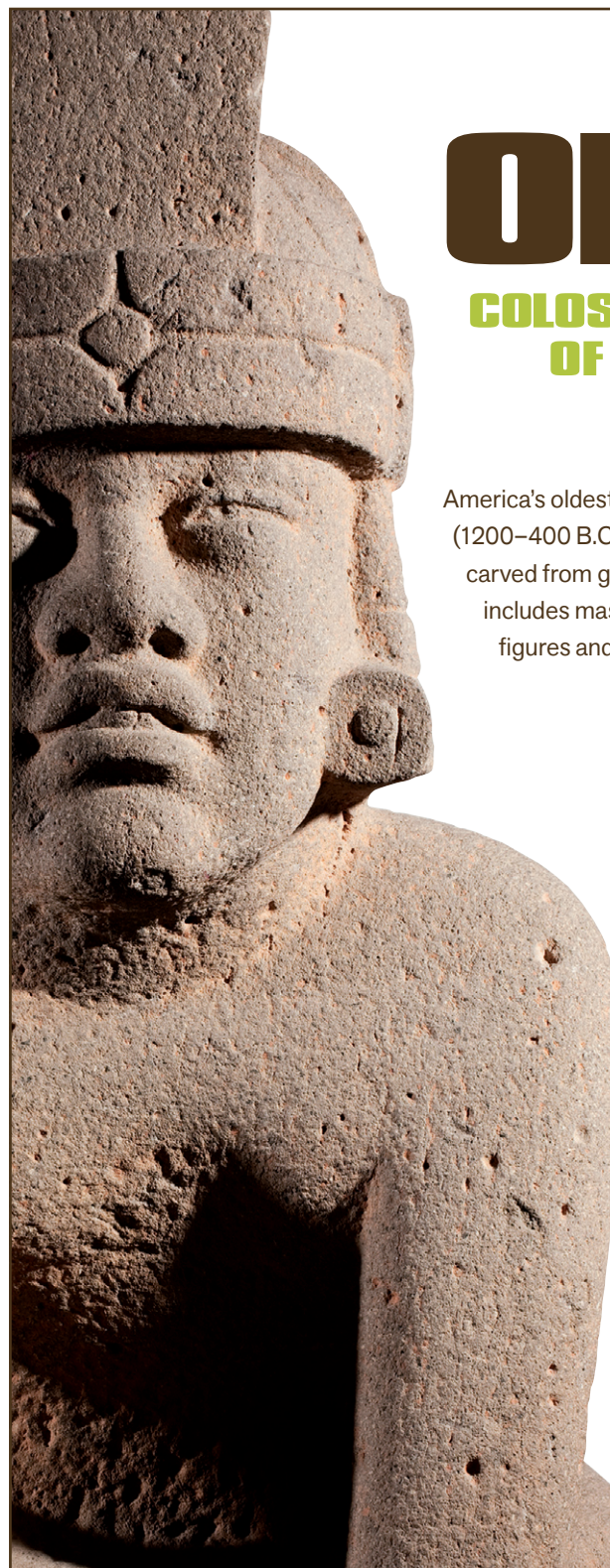
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Image: Monument 1 (seated figure), Mexico, Veracruz, Municipality of Sayula de Alemán, Cruz del Milagro, 1200–900 BC. Basalt. Museo de Antropología de Xalapa, Universidad Veracruzana (Reg. 49 P.J. 4023). Photo: Consejo Nacional para la Cultura y las Artes — Instituto Nacional de Antropología e Historia — México — Javier Hinojosa

By Michael Krimper
arts@sfbg.com

MUSIC Is the Bay Area's experimental beat scene finally coming together? After a few years of lagging behind the explosion of beat conductor talent in Los Angeles, and suffering a steady exodus of potential down south, the Bay Area's time for creating a forward leaning psychedelia — composed from the bass-infused backbone of instrumental hip-hop — might have arrived.

This week, San Francisco's DJ veteran Mophono releases his debut full-length, *Cut Form Crush*, on his upstart CB Records. It's a colossal experiment in deconstructed percussive patterns and warped synth keys, washed with distorted textures, panning effects, and field recordings. Since 2006, Mophono has hosted the weekly party Change the Beat, guided by only one principle: blow up the soundsystem with unlikely combinations of sounds.

Last week, Change the Beat resident and SF mainstay Salva also dropped his first full-length effort, *Complex Housing* (Friends of Friends), an excellent dance record that glides across an array of genres infatuated with the interplay of bass, groove, and melody: hip-hop, house, UK funky, Chicago juke, and ghetto-tech all get equal treatment.

Here's the rub: Although Salva insists that the Bay is still home, especially through his SF-grounded imprint Nite Frite, which supports bubbling acts like Ana Sia and B.Bravo, he was practically unpacking boxes in his new L.A. crib when I spoke to him on the phone before writing this article. On the other hand, another L.A. force of sonic gravity, Low End Theory — Daddy Kev's acclaimed weekly, which helped form the social fabric that pushed Flying Lotus, the Gaslamp Killer, and Daedalus, among many others, to international attention — has kicked off a monthly residence in San Francisco. Ultimately, both cities can benefit from creative exchange, so let's just say that California's got it going on.

Born Benji Illgen, Mophono has been rocking parties in the Bay Area for nearly 20 years as DJ Centipede. His early obsession with digging for records — one that's amassed a vinyl vault of around 6,000 records — defied genre and era for a love of percussion in all its forms, including conspicuous absence. "I'm drawn to rhythm, both as a DJ and as this metronome-carrier-guy who maintains turntables," Illgen tells me over the phone, as raucous noise and strange bangs reverberate in the background.

Cut Form Crush could be called a study of drums: percussive patterns unfold and disappear, giving rise to new formations set on their own uneasy path toward self-dissolution. While the drums, crunchy and multilayered, degenerate, a barrage of synth noise and warped textures dance frenetically around the pockets of space jarred open by the percussive momentum. This record alarms as much it disorients.



California's got it going on: The Bay Area-to-L.A. (and back again) party connection is stronger than ever, thanks to new releases this month from Mophono and Salva. | PHOTO OF MOPHONO BY WILL PERLS; PHOTO OF SALVA BY SPACE CAT

Mad science

Mophono and Salva are searching for the future beat

In many ways, *Cut* is the product of all the music Illgen has absorbed over the course of the past two decades. From closely following the development of hip-hop and U.K. electronic genres and digging into psychedelic rock, *musique concrète*, jazz-funk, *Kosmische*, and post-punk, Illgen became interested in the way imaginative music is made through improvisation. "Bands in the '60s would get in these zones, really rhythmic areas, and they would tap into a minimal expression," says Illgen. "I'm interested in those minimal, odd breakdowns, when these cats just jam out on some craziness."

Rather than just sampling loops and bits from these sources, Illgen decided to reproduce the creative environments that shaped their genesis. "I'd get groups and musicians together in my little studio who aren't necessarily band mates but are involved in the same sort of music community," says Illgen. "Then we'd just vibe out. We'd create these recordings that later I'd access and reconfigure the sounds."

One of the outcomes of this recording process is the dizzying song "Cut Form Crunch," extracted from multiple sessions with Flying Lotus and later edited into a condensed can of musical psychosis. Thick-bodied synth keys vibrate over muddled bass thumps and compressed percussive claps as if dubstep's basic components were thrown together into a washing machine, cycling in rotation. "Electric Kingdom" maneuvers through dubstep's signature helicopter wobble, curdling an off-kilter rhythm with sequenced claps and blips. In "Cut

Form Crush Groove," Illgen reworks the early disco breaks that established the basic framework of hip-hop in circa-1980s South Bronx. A Vocoder-dissimulated MC channels the cosmic frequency of Afrika Bambaataa, calling us to respect the foundation. But even these more conventional drum patterns and familiar vocal refrains wisp away into static and gurgling fuzz.

What Illgen emphasizes in his recording technique is a preference for textural environment over the clarity and crispness often associated with quality. "I see experimentation as an open-minded direction to making music," he says. "I don't know what I'm going to find, but if I open my ears, I'll find something. And I'll let that dictate where the music goes."

Paul Salva takes a similar improvisational approach to music production. "Without all the theory and formal training, I have to relish this time where I'm feeling out the instruments and learning what to do with them," he says. "As amateurs, and coming from a place of ignorance, kids are doing amazing shit — by accident."

Despite his Chicago upbringing, Salva initially gravitated to West Coast backpacker hip-hop and the East Coast stylings of the Diggin' In The Crates (DITC) crew before taking an interest in his hometown-bred house and its ghetto-tech offspring. "Record store culture really helped solidify my eclecticism," he says. "Through working at Gramophone Records in Chicago and also in Miami, I got into IDM, drum 'n' bass, and whatever else caught my

ears." Recently, as genre allegiances have begun to dissolve among young musicians and listeners, Salva grew comfortable with the idea of consolidating his diverse tastes and producing a record on his own terms. Although *Complex Housing* takes influences from a flux of emerging ideas and sounds across the spectrum of today's future bass and beat scene innovators, it finds an enduring coherence in being, very simply, a well-crafted dance record.

"Wake Ups" has Salva showing his chops on the synthesizer and the drum machine, layering lush boogie-funk chords over a skittering rhythmic grind. In "Keys Open Doors," he anchors dirty disco arpeggios with poly-percussion pilfered from the odd-shuffle of UK funky and grime. In these songs, the gritty underside of club music — recalling its many places of origin and evolution in abandoned warehouses and neon-lit bars, juiced from electric outlets in public parks and now the outer zones of the Internet — emerges from layers of shimmering production. The record reaches toward its apex with "I'll Be Your Friend," a future-funk rendition of Robert Owens' early '90s house classic of the same title. Salva edits Owens' longing hook into a repetitive chant, spliced around a minimal rhythmic knock and atmospheric washes of sound that delicately grow and just as softly decay.

What consistently stands out within the record is Salva's ability for crafting effusive melodies over rolling bass lines. It's an absolutely seductive combination that hinges on a resilient tension in the music: a mechanistic but unsteady beat underpins the expressive quality of the chord progressions. Salva owes this effect at least in part to his recording technique of combining live instrumentation on the keyboard with laptop robotics. "When I'm making music with live instruments, I have more of an open palette," he says. "When I'm in the computer, in the sequencer — the options are nearly limitless — anything goes. And because of that, my creativity can be stifled if I don't place restrictions on myself."

Salva and Mophono both figure out surprising and compelling ways to tap into the elusive formula of creativity. In the end, the search for the future beat is more of a mad science than an exact one. **SFBG**

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Shoot your arrow, aim real high: this year's candidates for Empress of San Francisco are Monistat, left, and Saybeline .



Empress yourself

By Marke B.
marke@sfbg.com

SUPER EGO It certainly *has not* escaped my attention that this whole amazing Arab youth uprising thing is taking place during Fashion

Week. It's a mitzvah! But while Hunky Beau and I have been busily rooting through Reuters for inspiring pics of various hipster Egyptsters and Tunisians turnin' in out (or, conversely, signs of any uprising under the Manhattan tents — watch out for Joseph Altuzarra, y'all), I've tried to have more than fast-forward fashionistas in my forethoughts and yummy Yemenis on the Bahrain.

Specifically: gay democracy. It's time once again for an annual event that still remains charmingly underground here, yet has a heavy impact on San Francisco's charitable community and global gay image. For serious, the wigs alone weigh like 20 pounds. Yes, it's time to elect a new Empress of San Francisco — and this year the candidates have come out fighting, but graciously.

If you're unfamiliar with our nearly 50-year-old Imperial Court system, which originally took ironic inspiration from beloved-yet-deranged San Francisco scallywag Joshua Norton, who in 1859 declared himself Emperor of the United States — and which first found full flower in 1965 with majestic Absolute Empress Jose

Sarria I, The Widow Norton, while later helping to lead the community through gay liberation and the AIDS crisis — then hie thee ho to the newly revamped www.imperialcouncilsf.org website for a highball full of essential history.

Empress 2011 will wholly dedicate the next year of her life raising tens of thousands of dollars for good causes through nightlife affairs and traveling to regally represent our fair burg at Imperial Courts around the world. And this year's candidates make for a feisty ballot: Saybeline, glamorous longtime luminary of the LGBT fundraising scene, and rousing dark horse Monistat, the party promoter voted Best Drag Queen in the Guardian's Best of the Bay poll.

If elected, the youthful Monistat promises to tap her extensive database of "promoters, DJs, performance artists, and venues" to "refresh" the institution. She also invokes her considerable party stamina, promising to give us night after night (after night) of fundraising in face.

Saybeline vows to throw "open the doors to younger members of our community" and to "engage and encourage them" to become more involved in community service. She puts forth her "two decades of experience in volunteering and organizing fundraising events" as one of the main reasons to grant her the crown.

The crown is stunning, btw.

There are two great guys running for emperor as well, Frankie

Fernandez and Ray MacKenzie, and voting should be hot and heavy. Everyone 21+ who lives in San Francisco, Marin, and San Mateo is welcome to vote. So hit the polls and enjoy our freedoms while we wait for that exhilarating youth uprising to finally spread to Iraq! Oh wait ... **SFBG**

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Fri/18, 9 a.m., \$10 or \$7 with can of food. Club Six, 60 Sixth St., SF. www.clubsix1.com

► HOTTUB

Gotta give shouties to my fave Oakland female electro-hop terrors, rapping us up in cataclysmic Four Loko bliss. They'll demolish the stage with the Tenderlions, Kool Karlo, and Frite Nite DJs. Fri/18, 10 p.m.–3 a.m., \$5 before 11 p.m., \$10 after. Public Works, 161 Erie, SF. www.publicsf.com

MORE AT SFBG.COM

Read Marke B's complete interviews with Empress candidates Monistat and Saybeline at www.sfbg.com/empress2011.



Richard Cheese and Lounge Against the Machine play Bimbo's 365 Club Sun/20.

Music listings are compiled by Cheryl Eddy. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. Submit items for the listings at listsings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 16

ROCK/BLUES/HIP-HOP

Cake Fillmore. 8pm, \$36.50.
Dum Dum Girls, Minks, Dirty Beaches Bottom of the Hill. 9pm, \$12.
Miguel Independent. 8pm, \$20.
Newfangled Wasteland, Dead Winter Carpenters Café Du Nord. 9pm, \$10.
Pryor Baird and the Deacons Biscuits and Blues. 8 and 10pm, \$15.
Angie Stone Yoshi's San Francisco. 8 and 10pm, \$45.
Stymie and the Pimp Jones Love Orchestra, Selector DJ Kirk Elbo Room. 9pm, \$8.
Sunbeam Rd., Spiro Agnew, Red Blue Yellow Hemlock Tavern. 9pm, \$6.

DANCE CLUBS

Booty Call Q-Bar, 456 Castro, SF; www.bootycallwednesdays.com. 9pm. Juanita Moore hosts this dance party, featuring DJ Robot Hustle.
Hands Down! Bar on Church. 9pm, free. With DJs Klaksaarb, Mykill, and guests spinning indie, electro, house, and bangers.
Jam Fresh Wednesdays Vessel, 85 Campton, SF; (415) 433-8585. 9:30pm, free. With DJs Slick D, Chris Clouse, Rich Era, Don Lynch, and more spinning top40, mashups, hip hop, and remixes.
Mary-Go-Round Lookout, 3600 16th St, SF; (415) 431-0306. 10pm, \$5. A weekly drag show with hosts Cookie Dough, Pollo Del Mar, and Suppositors! Spelling.
No Room For Squares Som., 2925 16th St, SF; (415) 558-8521. 6-10pm, free. DJ Afrodite Shake spins jazz for happy hour.
Respect Wednesdays End Up. 10pm, \$5. Rotating DJs Daddy Rolo, Young Fyah, Irie Dole, I-Vier, Sake One, Serg, and more spinning reggae, dancehall, roots, lovers rock, and mash ups.
Synchronize Il Pirata, 2007 16th St, SF; (415) 626-2626. 10pm, free. Psychedelic dance music with DJs Helios, Gatto Matto, Psy Lotus, Intergalactoid, and guests.

THURSDAY 17

ROCK/BLUES/HIP-HOP

Cake Fillmore. 8pm, \$36.50.
Dogpatch Retox Lounge. 9pm.
Eluveitie, 3 Inches of Blood, Holy Grail, System Divide Slim's. 7:30pm, \$20.
Everest, Carl Broemel, Infantrree Hotel Utah. 9pm, \$10.
Gift of Gab, Lance Herbstrong Independent. 9pm, \$17.
Manzanita, Sporting Life, Bleached Palms Red Devil Lounge. 8pm, \$6.
Popa Chubby Biscuits and Blues. 8 and 10pm, \$20.
Spandex Tiger, Disastroid, Fever Charm Bottom of the Hill. 9pm, \$8.
Angie Stone Yoshi's San Francisco. 8 and 10pm, \$45.
21st Century, LadyCop, Yearling El Rio. 8pm, \$3.
Twilight Singers Amoeba, 1855 Haight, SF; www.amoeba.com. 6pm.

DANCE CLUBS

Afrolicious Elbo Room. 9:30pm, \$7. DJs Pleasuremaker and Señor Oz spin Afrobeat, tropicália, electro, samba, and funk and guests Afromassive and DJ Mr. Chatman.
Caribbean Connection Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$3. DJ Stevie B

and guests spin reggae, soca, zouk, reggaeton, and more.

Club Jammies Edinburgh Castle. 10pm, free. DJs EBERrad and White Mice spinning reggae, punk, dub, and post punk.

Drop the Pressure Underground SF. 6-10pm, free. Electro, house, and datafunk highlight this weekly happy hour.

Guilty Pleasures Gestalt, 3159 16th St, SF; (415) 560-0137. 9:30pm, free. DJ TophZilla, Rob Metal, DJ Stef, and Disco-D spin punk, metal, electro-funk, and 80s.

Jivin' Dirty Disco Butter, 354 11th St., SF; (415) 863-5964. 8pm, free. With DJs spinning disco, funk, and classics.

Mestiza Bollywood Café, 3376 19th St, SF; (415) 970-0362. 10pm, free. Showcasing progressive Latin and global beats with DJ Juan Data.

Nightvision Harlot, 46 Minna, SF; (415) 777-1077. 9:30pm, \$10. DJs Danny Daze, Franky Boissy, and more spinning house, electro, hip hop, funk, and more.

1984 Mighty. 9pm, \$2. The long-running New Wave and 80s party has a new venue, featuring video DJs Mark Andrus, Don Lynch, and celebrity guests.

Peaches Skylark, 10pm, free. With an all female DJ line up featuring Deeandroid, Lady Fingaz, That Girl, and Umami spinning hip hop.

Popscene Rickshaw Stop. 9pm, \$10. Emerging artist showcase with Eulogies and Mother Mother, plus DJ Aaron Axelsen.

FRIDAY 18

ROCK/BLUES/HIP-HOP

Beach House Fillmore. 9pm, \$22.50.
Estranged, Spectres, Young Offenders, Airfix Kits El Rio. 10pm, \$7.
Rick Estrin and the Nightcats Biscuits and Blues. 8 and 10pm, \$20.
Mark Growden, Seth Ford Young Brava Theater, 2781 24th St, SF; www.brava.org. 8pm, \$20-50.
K-Ci and JoJo Yoshi's San Francisco. 8 and 10pm, \$35.
Lloyd's Garage, Blackstone Heist, Whiskey Pills Fiasco Café Du Nord. 9:30pm, \$10.
Monkey, Gogo 13, Chase Long Beach, Skank Agents, MC Tazy Phyllipz Bottom of the Hill. 8:30pm, \$12.
Mustache Harbor, Sean Tabor Band, Oceanroyal Slim's. 9pm, \$13.
Real Nasty, Buxter Hoot'n, Steve Pile Band Hotel Utah. 9pm, \$8.
Star Fucking Hipsters, Static Thought Thee Parkside. 9pm, \$8.
Stockholm Syndrome Independent. 9pm, \$22.
"Streep Tease: An Evening of Meryl Street Monologue and Song" Great American Music Hall. 8pm, \$25. All-male cast including Shawn Ryan, Bruce Vilanch, and more.
Ana Tijoux, Yung Mars Project, DJ C-Funk Elbo Room. 10pm, \$10.
Wild Thing, Culo, School Jerks Hemlock Tavern. 9:30pm, \$6.

JAZZ/NEW MUSIC

Benn Bacot Savanna Jazz. 7:30pm, \$8.
Black Market Jazz Orchestra Top of the Mark. 9pm, \$10.
Emily Anne's Delights Revolution Café, 3248 22nd St, SF; (415) 642-0474. 9pm, free.
Messenjah Selah, Woven Roots, Seed N Soil Blue Macaw, 2565 Mission, SF; www.thebluemacawsf.com. 9pm, \$10-15.
Paula West and George Mesterhazy Quartet Rrazz Room. 8pm, \$45.

FOLK/WORLD/COUNTRY

Boombox, Bockt-Zapad, DJ Stranger Café Cocomo. 8pm, \$38.
Earl Brothers, Henhouse Prowlers, BrownChicken BrownCow Plough and Stars. 9pm, \$10-15. Part of the San Francisco Bluegrass and Old Time Festival.

DANCE CLUBS

Afro Bao Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembe.
Bar on Church 9pm. Rotating DJs Foxxee, Joseph Lee, Zhaldee, Mark Andrus, and Nuxx.
Blowoff Slim's. 10pm, \$15. With host-DJs Bob Mould and Rich Morel.
Bootie SF: The Evolution Control Committee DNA Lounge. 9pm, \$6-12. Mash-ups.
Cock Fight Underground SF. 9pm, \$7. Gay locker room antics galore with electro-spinning DJ Earworm, Mykill, and Dcnstrct.
Fringe Madrone Art Bar. 9pm, \$5. Indie music video dance party with DJs Blondie and subOctave.
Full House Gravity, 3505 Scott, SF; (415) 776-1928. 9pm, \$10. With DJs Roost Uno and Pony P spinning dirty hip hop.
Industry Factory, 525 Harrison, SF; www.industrysf.com. 10pm, \$40. With Ralphi Rosario and Abel.
Non Stop Bhangra Rickshaw Stop. 9pm, \$15. Bhangra beats with the Dholrhythms Dance Troupe.
Rock City Butter, 354 11th St., SF; (415) 863-5964. 6pm, \$5 after 10pm. With DJs spinning party rock.
Saturday Night Soul Party Elbo Room. 10pm-2am, \$5. DJs Lucky, Paul Paul, and Phengren Oswald spin butt-shakin' '60s soul on 45.
Spirit Fingers Sessions 330 Ritch. 9pm, free. With DJ Morse Code and live guest performances.
Good Life Fridays Apartment 24, 440 Broadway,

SF; (415) 989-3434. 10pm, \$10. With DJ Brian spinning hip hop, mashups, and top 40.

Hot Chocolate Milk. 9pm, \$5. With DJs Big Fat Frog, Chardmo, DuseRock, and more spinning old and new school funk.

Radioactivity 222 Hyde, SF; (415) 440-0222. 6pm. Synth sounds of the cold war era.

Rockabilly Fridays Jay N Bee Club, 2736 20th St, SF; (415) 824-4190. 9pm, free. With DJs Rockin' Raul, Oakie Oran, Sergio Iglesias, and Tanoa "Samoa Boy" spinning 50s and 60s Doo Wop, Rockabilly, Bop, Jive, and more.

Some Thing Stud. 10pm, \$7. VivvyAnne Forevermore, Glamamore, and DJ Down-E give you fierce drag shows and afterhours dancing.

Trannyshack Stevie Nicks Tribute DNA Lounge. 9:30pm, \$15. Heklina, Anna Conda, and more pay tribute to the Gold Dust Woman.

Vintage Orson, 508 Fourth St, SF; (415) 777-1508. 5:30-11pm, free. DJ TophOne and guest spin jazzy beats for cocktailians.

SATURDAY 19

ROCK/BLUES/HIP-HOP

Scott H. Biram, Ralph White, Shovelman Bottom of the Hill. 10pm, \$12.
Clorox Girls, Midnite Snaxxx, Cigarette Burns, Mermaid Bones Hemlock Tavern. 9pm, \$7.
Con Brio Revolution Café, 3248 22nd St, SF; (415) 642-0474. 9pm, free.
Gang of Four, Hollerado Fillmore. 9pm, \$32.50.
Gliss, Here Come the Saviours, Spyral El Rio. 9pm, \$8.
Mark Growden, Seth Ford Young Brava Theater, 2781 24th St, SF; www.brava.org. 8pm, \$20-50.
Jackie Payne Band Biscuits and Blues. 8 and 10pm, \$20.
Keeping Score, Five Fingers of Death Thee Parkside. 2pm, free.
Todd Snider, Elizabeth Cook Great American Music Hall. 9pm, \$21.
Stockholm Syndrome Independent. 9pm, \$22.

JAZZ/NEW MUSIC

Robert Gastelum Amnesia. 7pm.
Gina Harris and Torbie Phillips Savanna Jazz. 7:30pm, \$8.
Ronnie Laws Quartet Yoshi's San Francisco. 8 and 10pm, \$16-25.
Tom Shaw Trio with Sheelagh Murphy Martuni's, Four Valencia, SF; www.dragatmartunis.com. 7pm.
Paula West and George Mesterhazy Quartet Rrazz Room. 8pm, \$45.

FOLK/WORLD/COUNTRY

Foghorn Stringband, Knuckle Knockers Swedish American Hall (upstairs from Café Du Nord). 8pm, \$15. Square dance extravaganza with caller Bill Martin. Part of the San Francisco Bluegrass and Old Time Festival.
Forro Brazuca Red Poppy Art House. 8pm, \$10-15.
Whitney Nichole, Leftcoastspecial Cajun Band El Rio. 6pm, free.
Pine Box Boys, Old Man Markley, Kemo Sabe, Hang Jones Café Du Nord. 8:30pm, \$15. Part of the San Francisco Bluegrass and Old Time Festival.
Craig Ventresco and Meredith Axelrod Atlas Café. 4pm, free.

DANCE CLUBS

Afro Bao Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembe.
Bar on Church 9pm. Rotating DJs Foxxee, Joseph Lee, Zhaldee, Mark Andrus, and Nuxx.
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CONTINUES ON PAGE 33 >>

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Best Coast
 Hazy, dreamy and genre defining, this collection of songs proves that the incredible amount of blog and press hype for Best Coast is more than warranted.
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The Waves
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TAMARYN
The Waves
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WED 2/16 7PM \$7
THE TITAN-UPS
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9PM NO COVER!
BURN DOWN THE DISCO!
80S DANCE PARTY
DJ 2SHY-SHY & DJ MELT W/U

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FRI 2/18 7:30PM \$7
THE TWINKS • THE SHE'S

EVERY FRIDAY 10PM \$5
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W/ DJS TOM THUMP, DAMON BELL & CENTIPEDE
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SAT 2/19 6:30PM \$5-\$10 SLIDING SCALE
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EVERY SATURDAY NIGHT! 10PM, \$5
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MON 2/21 9PM NO COVER!
UNCLE RAY'S PSYCHEDELIC SOUL!
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TUE 2/22 9:30PM NO COVER!
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DUM DUM GIRLS **WED. 2/16**
MINKS 8:30PM
from Brooklyn, NY DOORS \$12
DIRTY BEACHES ages: ALL

THU. 2/17
SPANDEX TIGER 8:30PM
DISASTROID DOORS \$8
FEVER CHARM ages: 21+

FRI. 2/18
THE SKA PARADE 20TH ANNIVERSARY TOUR
MONKEY 7PM
GOGO13 DOORS \$12/\$14
CHASE LONG BEACH ages: ALL
THE SKANK AGENTS

SAT. 2/19
SCOTT H. BIRAM 8:30PM
RALPH WHITE DOORS \$10/\$12
formerly of Bad Livers ages: 21+
SHOVELMAN

SUN. 2/20
MARIJUANA DEATHSQUADS 8:30PM
P.O.S. Har Mar Superstar, & DOORS \$10/\$12
members of Cows, and Gayngs ages: ALL
SKOAL KODIAK
SLAPPING PURSES

TUE. 2/22
ROCKY VOTOLATO 8:30PM
LAURA GIBSON DOORS \$12/\$14
PISS PISSEDOFFHERSON ages: ALL
of The Devil's Own

WED. 2/23
ADMIRAL RADLEY 8:30PM
TYPHOON • SOCIAL STUDIES • FAKE YOUR OWN DEATH DOORS \$10/\$12
TED LEO (SOLO) ages: ALL
A B & THE SEA • KEVIN SECONDS • ANGEL ISLAND

THU. 2/24
FRI. 2/25
BATTLEHOOC • NOBUNNY
exray's • THE DOWNER PARTY

SAT. 2/26
MAX BEMIS
THE TROPHY FIRE • WESTWOOD • WILLOW • DAVE SMALLMAN

SUN. 2/27
THE FRESH & ONLYS • THE GROWLERS
THE PLEASURE KILLS • THE WRONG WORDS

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Thur 2.24 • 9pm
LYRICS BORN
CASUAL OF HIEROGLYPHICS
LYRICS BORN

Fri 2.25 • 9pm
MEZZANINE HOUSE
PARTY: WHITE MIKE
MEZZANINE
HOUSE PARTY!

Sat 2.26 • 9pm
SOUND TEXTURES:
DAZ - I - KUE
DAZ-I-KUE (BUGZ IN THE ATTIC)

Fri 3.04 • 9pm
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+ FUKKK OFF
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Upcoming Events

03.05 Eye Heart SF: Whitenoise
03.06 Cupcake Wars
03.08 Fat Tuesday Mardi Gras
03.09 Peter Murphy of Bauhaus
03.10 Miami Horror Live!
03.12 80's Prom Animal Benefit
03.17 Delhi 2 Dublin
03.18 Boyz Noize
03.25 Frite Nite w/ Ana Sia
04.02 Mount Kimbie
04.03 Helmet & Saint Vitus
04.15 CSS
04.16 Trentemoller
04.20 The Go! Team

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444 Jessie St | SF | 21+

Elbo Room

WED 2/16 9PM \$8
ELBO ROOM PRESENTS
STYMIE & THE PIMP
JONES LOVE ORCHESTRA
PLUS THE SELECTOR DJ KIRK

THU 2/17 9:30PM \$7
AFRO-TROPI-ELECTRIC-SAMBA-FUNK
AFROLICIOUS
WITH DJS/HOSTS:
PLEASUREMAKER
SENOR OZ SPECIAL GUESTS:
AFROMASSIVE AND
DJ MR. CHATMAN (SEATTLE)

FRI 2/18 10PM \$8/\$10
ELBO ROOM PRESENTS
ANA TIJOUX (CHILE)
THE YUNG MARS
PROJECT, DJ C-FUNK

SAT 2/19 10PM \$10
SPINNING '60S SOUL 45'S
SATURDAY NIGHT
SOUL PARTY
WITH DJS LUCKY, PAUL PAUL,
PHENGREN OSWALD
\$5 DISCOUNT IN SEMI-FORMAL ATTIRE

SUN 2/20 9PM \$8 ADV/ \$11 DOOR
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HABITAT SOUND
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MON 2/21
ELBO ROOM OPEN 5PM-2AM

TUE 2/22 9PM \$8 ADV/ \$10 DOOR
FAKE FOUR & THE FARMERS BLOCK PRESENT
AWOL ONE & FACTOR
CESCHI, CARS & TRAINS,
KIRBY DOMINANT
MEGABUSIVE

WED 2/23 10PM \$5
ELBO ROOM PRESENTS
CLUB SHUTTER
WITH DJS
NAKO, OMAR, JUSTIN

UPCOMING
THU 2/24 AFROLICIOUS
FRI 2/25 ALBINO!
SAT 2/26 4ONEFUNCTION
SUN 2/27 DUB MISSION: DJ SEP
MON 2/28 MICHELLE TEA: VALENCIA

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OPEN EVERYDAY AT 2PM
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***Fri 2/18** 9PM \$8
STAR FUCKING HIPSTERS
STATIC THOUGHT
CIVIL WAR RUST

***Sat 2/19** 3PM/FREE ALL AGES
HAPPY HOUR SHOW
KEEPING SCORE
FIVE FINGERS OF DEATH

***Sun 2/20** 4PM/FREE ALL AGES
TWANG SUNDAY
HIGHWAY ROBBERS

UPCOMING SHOWS:
2/24 LEFTOVER CRACK, ROCKFIGHT, DHC
2/25 LEFTOVER CRACK, VACUUM
2/26 JOE BUCK YOURSELF, THE HOOTEN HALLERS
3/6 BELPHEGOR, BLACKGUARD, NEURAKIS, PATHOLOGY
3/9 SABERTOOTH ZOMBIE, OWEN HART, KIBALBA, GRACE ALLEY
3/10 JOEY CAPE, STEVE SOTO & THE TWISTED HEARTS, RICHMOND KIDS
3/11 WEEDATER, ZOROASTER, KIELERTAK, BEBOTTEN
3/12 CAPTAIN 9'S & THE KNICKERBOCKER TRIO, KEPI BHOLLIE ELECTRIC, THE MEAT SLUTS
3/17 THE TUNNEL, BUFFALO TOOTH, POOR SONS, THAT GHOST
3/19 GREGG GINN & THE ROYAL WE, YAWNING MAN, GLITTER WIZARD
3/24 FLEXX BRONCO, THE SPITTIN' COBRAS, HEWHOCANNOTBENAMED, CRAWLER
3/25 BURGER BOOGALOO!
KING TUFF, PERSONAL AND THE PIZZAS, THE RANTOULS, WRONG WORDS, KING LOLLIPOP
3/26 BURGER BOOGALOO HAPPY HOUR!
TRADITIONAL FOOLS, AUDACITY, CULTURE KIDS, UNDERGROUND RAILROAD TO CANDYLAND, SKUMBY AND THE DISNEY DADS, THE SHROUDS
3/26 BURGER BOOGALOO!
DAVILA 666, MEAN JEANS, THE BITERS, THE BOOZE
3/27 Twang Sunday - OLD MAN MARKLEY, FILTHY THIEVING BASTARDS, COOPER McBEAN (THE DEVIL MAKES THREE)
3/27 BURGER BOOGALOO!
NOBUNNY, APACHE, WILD THING, MIDNITE SNAXXX, EGG TOOTH
4/21 SUBHUMANS
5/6 EDDIE & THE HOT RODS, PRIMA DONNA

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FOR MORE LISTINGS VISIT
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1600 17TH STREET • 252-1330

CONT>>

SUNDAY 20

ROCK/BLUES/HIP-HOP

Arboretum, Endless Boogie, Hiking Hemlock Tavern. 9pm, \$8.
Brainbow, Passion Killers, Trip the Light Fantastic El Rio. 6pm, \$5.
Trace Bundy Café Du Nord. 8pm, \$18.
Frustrators, Phenomenauts, Kepi Ghouli Band, Bryan McPherson, Bobby Joe Ebola and the Children McNuggets Rickshaw Stop. 8pm, \$12.
Richard Cheese and Lounge Against the Machine Bimbo's 365 Club. 9pm, \$39-60.
Marijuana Deathsquads, Skoal Kodiak, Slapping Purses Bottom of the Hill. 9pm, \$12.
Tad Worku Yoshi's San Francisco. 8:30pm, \$20.

DANCE CLUBS

Call In Sick Skylark. 9pm, free. DJs Animal and I Will spin danceable hip-hop.
DiscoFunk Mashups Cat Club. 10pm, free. House and 70's music.
Dub Mission Elbo Room. 9pm, \$. Dub, roots, and classic dancehall with DJ Sep and guests Habitatat Sound featuring Prince Zohar, David Hurley, and Selector Eddir Turbo.
Gloss Sundays Trigger, 2344 Market, SF; (415) 551-CLUB. 7pm. With DJ Hawthorne spinning house, funk, soul, retro, and disco.
Honey Soundsystem Paradise Lounge. 8pm-2am. "Dance floor for dancers – sound system for lovers." Got that?
Kick It Bar on Church. 9pm. Hip-hop with DJ Zax.
La Pachanga Blue Macaw, 2565 Mission, SF; www.thebluemacawsf.com. 6pm, \$10. Salsa dance party with live Afro-Cuban salsa bands.
Play T-Dance: Pajama Party DNA Lounge. 5pm, \$35. With DJ Steve Sherwood and DJ Sean Mac.
Religion Bar on Church. 3pm. With DJ Nikita.
Swing Out Sundays Rock-It Room. 7pm, free (dance lessons \$15). DJ BeBop Burnie spins 20s through 50s swing, jive, and more.

MONDAY 21

ROCK/BLUES/HIP-HOP

Big Sam's Funky Nation Yoshi's San Francisco. 8pm, \$15.
Man or Astro-Man? Independent. 9pm, \$15.

DANCE CLUBS

Death Guild DNA Lounge. 9:30pm, \$3-5. Gothic, industrial, and synthpop with Joe Radio, Decay, and Melting Girl.
Krazy Mondays Beauty Bar. 10pm, free. With DJs Ant-1, \$ir-Tipp, Ruby Red I, Lo, and Gelo spinning hip hop.

M.O.M. Madrone Art Bar. 6pm, free. With DJ Gordo Cabeza and guests playing all Motown every Monday.
Manic Mondays Bar on Church. 9pm. Drink 80-cent cosmos with DJs Mark Andrus and Dangerous Dan.
Network Mondays Azul Lounge, One Tillman Pl, SF; www.inhouselent.com. 9pm, \$5. Hip-hop, R&B, and spoken word open mic, plus featured performers.
Sausage Party Rosamunde Sausage Grill, 2832 Mission, SF; (415) 970-9015. 6:30-9:30pm, free. DJ Dandy Dixon spins vintage rock, R&B, global beats, funk, and disco at this happy hour sausage-shack gig.
Skylarking Skylark. 10pm, free. With resident DJs I & I Vibration, Beatnok, and Mr. Lucky and weekly guest DJs.

TUESDAY 22

ROCK/BLUES/HIP-HOP

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Drift, CJ Boyd, High Wolf Hemlock Tavern. 9pm, \$6.
Justin Townes Earle Great American Music Hall. 8pm, \$17.
Brandon Leonard and the Nobodys, Palafox El Rio. 7pm, free.
Lydia Pense and Cold Blood Yoshi's San Francisco. 8pm, \$20.
Trampled Under Foot Biscuits and Blues. 8 and 10pm, \$20.
Rocky Votolato, Laura Gibson, Piss Pissedofferson Bottom of the Hill. 9pm, \$14.

DANCE CLUBS

Alcoholocaust Presents Argus Lounge. 9pm, free. "Stump the Wizard" interactive DJ game with DJ the Wizard and DJ What's His Fuck.
Eclectic Company Skylark, 9pm, free. DJs Tones and Jaybee spin old school hip hop, bass, dub, glitch, and electro.
Extra Classic DJ Night Little Baobab, 3388 19th St, SF; www.bissapbaobab.com. 10pm. Dub, roots, rockers, and reggae from the 60s, 70s, and 80s. **SFBG**



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Pop goes the stage: The Amazing Bubble Man brings his magic to The Marsh's Berkeley.

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For complete listings, see www.sfbg.com.

THEATER

ONGOING

Clue Boxcar Playhouse, 505 Natoma; 776-1747, www.boxcartheatre.org. \$15-35. Wed-Fri, 8pm; Sat, 7 and 10pm. Through Sat/19. A play based on a film based on a board game is just the kind of tangled genealogy much good-time theater is made of these days. So there's nothing too new about Boxcar's stage adaptation of the manic 1985 comedy derived from a once popular Parker Bros. diversion. In fact, it's at least the second stage adaptation of same to be offered in San Francisco. (Impossible Productions remounted its version at the Dark Room just last year.) Nevertheless, led by adapter-director Nick A. Olivero, Boxcar's production pursues its vision like a mad yen, with a loving fidelity and self-referential glee that are not so much inspired as just plain zealous (although Olivero's scenic design does reach new heights: a TV-toned board-game set that the audience peers down on from six-feet-high balconies ringing the stage). Performances are dutiful and solid for the most part, with especially nice work from Brian Martin (as the butler) and J. Conrad Frank (as Mrs. Peacock). Although there's something vaguely and not unpleasantly hypnotic about it all, groups of cult-film line-gleaners may be the best audience for this one. (Avila)

Farragut North NOHSpace, 2840 Mariposa. www.opentabproductions.com. \$25. Thurs-Sat, 8pm. Through March 5. Former Howard Dean speechwriter Beau Willimon's formulaic but solidly crafted 2008 play about backroom politics and the seamy side of what's euphemistically called the American democratic process seems like it'd make a good George Clooney movie. George Clooney thought so too. He's making it now under the title *The Ides of March*. You can see it sooner and without all those goddamn movie stars in this low-budget, high-octane staging by OpenTab Productions (*Fishing*). Stephen (Ben Euphrat) is a 25-year-old wiz of a press secretary for a "maverick" governor heading into a major primary battle on the road to the White House. But an unexpected phone call leads "idealistic" power-lover Stephen into temptation, even as it reveals the real dynamics of the electoral system he thought he'd mastered. A battle for career survival ensues with his former boss (Alex Plant), in which loyalty is a password and decency the first sandbag to drop. Opening night had one or two timing issues and some actors lost in shadow, but director Dave Sikula builds the action well and gets strong performances from an uneven but generally winning cast. Particularly nice work comes from a convincingly unraveling Euphrat, a coolly compassionate Carla Pauli (as precocious intern-turned-unwitting pawn), and the formidable

ble Nathan Tucker as Stephen's slickly conniving counterpart and Mephistopheles of the moment. **Next to Normal** Curran Theatre, 445 Geary; (888) SHN-1799, www.shnsf.com. \$30-99. Call for dates and times. Through Sun/20. Diana Goodman (Alice Ripley) is a woman too restlessly witty and big-souled to sit easy in the suburban home she shares with her husband (Asa Somers), 16-year-old daughter (Emma Hunton), and 18-year-old son (Curt Hansen). What's worse, the 18-year-old died as a baby about 17 years ago, and has not been taking the news lying down. A mother's grief winds through this sometimes clever, mostly sappy, and ultimately tedious Broadway rock musical about a bipolar woman and the impact of her illness on her family. Director Michael Greif's (*Rent*) kinetic staging takes place across a three-level industrial-box set that houses musicians in its outer corners as well as the stereotypical family dwelling in its center. The set's outer façade (moving panels featuring giant eyes and mouth) meanwhile suggests the whole thing as a model of the mind we're witnessing come apart. The 2008 musical by Brian Yorkey (book and lyrics) and Tom Kitt (music) won a Pulitzer for its supposedly bold depiction of mental illness. But despite reasonable scoffing at the paternalistic, pharmacologically fueled regime of mainstream treatment (embodied by Jeremy Kushnier's various doctors), neither Tony-winner Ripley's jagged performance nor Yorkey's book transcends a stultifying and finally grating set of narrative clichés, which the driving, mostly generic-sounding score only makes more obvious. **A Woman Under the Influence** this isn't. (Avila) **Spalding Gray: Stories Left to Tell** Gough Street Playhouse, 1620 Gough; (510) 207-5774, www.custommade.org. \$10-25. Thurs-Sat, 8pm. Through Sat/19. Originally conceived as a one-off benefit show by Gray's widow, Kathleen Russo and director Lucy Sexton, *Spalding Gray: Stories Left to Tell* intersperses segments of some of Gray's most famous works—*Swimming to Cambodia*, *Gray's Anatomy*, *Monster in a Box*—with excerpts from his journals, the stories left to tell. The original concept to have five actors representing five aspects of Gray's words—adventure, career, family, journals, and love—seems to have been crafted with the specific purpose of allowing several people the opportunity to "speak for" Spalding, without actually performing "as" Spalding, appropriate enough for a celebratory memorial, but hard to accept as a capital-P play. It's a conundrum that Custom Made Theatre cannot solve. Half the cast convey by their tone and manner the casual ease of campfire story-tellers, while the other half take a more performative approach to their recitations, particularly a smooth Patrick Barresi as "Career" and the likable Richard Wenzel as "Love." The stories themselves are often hilarious, including Gray's turns as a "Bowery Bum," a jailbird in Nevada, and a sweat lodge initiate, while the stories that are not side-splittingly funny are poignant, painful, and even unflinchingly sentimental, especially in regards to his young sons. But as a work of theatre, they underwhelmed. (Gluckstern) **What We're Up Against** Magic Theatre, Fort Mason Center, bldg D; 441-8822, www.magictheatre.org. Wed-Fri, 8pm; Sat, 2:30 and 8pm; Sun, 2:30pm; Tues, 7pm. Through March 6. Following the popularity of Theresa Rebeck's *Mauritius* in 2009, Magic Theatre brings the New York playwright back for the world premiere of a decidedly flimsy comedy about sexual discrimination at a busy architecture firm. Eliza (Sarah Nealis) is the bright and brash new employee who finds herself shut out by an old boys network. Sodden boss Stu (Warren David Keith) resents her heartily for her competence and ambition, while ass-kissing power-jockey Weber (James Wagner) uses the leverage for all its worth. Gender solidarity with sole (but soulless) sister Janice (Pamela Gaye Walker) doesn't get Eliza very far either. One guy at the firm, Ben (Rod Gnapp), alone knows better (among what amounts to an unbelievably inept staff). Eliza, meanwhile, crafts a form of revenge from her well-guarded solution to the otherwise stymieing "duct problem" in the plans for a new mall, a major account hitting the skids. Ben's obsession with ducts is something of a key joke here, which ends up being characteristic of a play that stretches its not-very-new conceits thinly over two acts. The glass ceiling, ducts and all, is a bit too transparent in this bloodless production (helmed by artistic director Loretta Greco), leaving precious little to wonder or worry about. (Avila)

BAY AREA

The Agony and the Ecstasy of Steve Jobs Berkeley Rep, Thrust Stage, 2025 Addison, Berk;

(510) 647-2949, www.berkeleyrep.org. \$14.50-73. Call for dates and times. Through Feb 27. In his latest monologue (playing in repertory with another, *The Last Cargo Cult*), Mike Daisey explores the deeper implications of his own, and our, obsession with technology through a parallel look at the career of Apple's megalomaniacal founder, and Daisey's own reconnaissance trip to Apple's manufacturing center in southern China. The story is well-crafted, Daisey's delivery dependably expert—even if his humor occasionally strays into the more obvious, belabored humor of the office water-cooler wag—and the real-world vision of hell he paints in a behemoth suicide-ridden factory called Foxconn (apt if understated name there) all too salient. But the story gives us back as revelation what we already know, surely, about the horrifying labor system behind our various electronic gizmos and much else besides. It's a kind of liberal conceit to play along with the indignation and head back out into the world fully willing to do battle against corporate capital, or at least sign an online petition. As a performer, meanwhile, Daisey has not budged from the formula he originally borrowed from Spalding Gray but made it even more his own. Indeed, to call his approach "indebted" to Gray is like saying the black market iPhone knock-offs he describes are merely an homage to Apple's product. Beside his professed love for the latest high tech wizardry comes this uncanny attachment to the utterly low-tech, analog-monologue style of the late master.

Grapes of Wrath Marion E. Green Black Box Theatre, 531 19th, Oakl; www.theatrefirst.com. \$10-30. Thurs-Sat, 8pm; Sun, 2pm. Through Sun/20. TheatreFIRST presents Frank Galati's stage adaptation of the John Steinbeck novel. **Heartbreak House** Live Oak Theatre, 1301 Shattuck, Berk; (510) 649-0999, www.berkeleyrep.org. \$12-15. Fri-Sat, 8pm (also Thurs/17, 8pm). Through Sat/19. Actors Ensemble of Berkeley presents the George Bernard Shaw comedy set just before World War I.

The Last Cargo Cult Berkeley Repertory Theatre, Thrust Stage, 2025 Addison, Berk; (510) 647-2949, www.berkeleyrep.org. \$14.50-73. Call for dates and times. Through Sun/20. As fans of J. Maarten Troost have learned, life on an island "paradise" is far less idyllic than the imagination yearns to believe. So it's hardly surprising that Mike Daisey's monologue *The Last Cargo Cult* begins with a white-knuckle ride in a prop plane piloted by a man with a milky eye. Daisey's destination, the Pacific island of Tanna, is the location of one of the world's last so-called "cargo cults", and their big celebration "John Frum Day" is approaching. Daisey's intention to hang out at the festivities smacks a little of entitled voyeurism, but the parallel he manages to draw between the complexities of a religion dedicated to a mythical cargo of "awesome shit", and our own dedication to the acquisition of same, is a striking one. From our almost blind faith in the value of basically valueless currency, to our even blinder faith that indenturing ourselves by debt will enrich us, the foundations of our own "cargo cult" are revealed smartly by Daisey to be just as precarious as if built at the base of a volcano as in Tanna. Still, I found the most revealing thing about the evening to be the moment when the couple next to me took off with a \$100 bill they'd acquired free-of-charge at the door, to which I can't help but ask them: "Did you get your money's worth?" (Gluckstern)

Seagull Wed, 7:30pm, Thurs-Sat, 8pm; Sun, 7pm; Tues, 8pm. Through Feb 27. Marin Theatre Company presents a new translation of Chekhov's great play from former Oregon Shakespeare Festival artistic director Libby Appel. The translation feels crisp and lucid, but artistic director Jasson Minadakis's production remains fairly unmoving despite some effective moments among a skilled cast, including the dependably charismatic Howard Swain (as the doctor). The surprising lack of connection or spark between the principal characters—especially the jaded writer (Craig Marker) and the infatuated, soon-to-be-ruined Masha (an otherwise vivacious Liz Sklar)—results in a dutiful production without that pent-up Chekhovian atmosphere that should envelop and follow you for hours if not days to come. (Avila)

World's Funniest Bubble Show The Marsh Berkeley, 2120 Allston Way, Berk; (800) 838-3006, www.themarsh.org. \$8-11. Sun, 11am. Through April 3. The Amazing Bubble Man extends the bubble-making celebration.

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On the Cheap listings are compiled by Jackie Andrews. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 16

Bitter is Better SOMArts Cultural Center, 934 Brannan, SF; (415) 863-1414, www.somarts.org. 7-9pm, free. You've seen the bumpy and sometimes spiky vegetables in Asian markets throughout the city and now is your chance to

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learn about all of their varied uses. Tonight, celebrate the under-appreciated bitter melon with the National Bitter Melon Council for an evening of endless health and culinary possibilities. Don't let the term "bitter" discourage you – humans are the only mammals to have developed a palate for the flavor (and, quite possibly, also the emotional state of being).

Haigheration in 3D Fifty24SF Gallery, 248 Fillmore, SF; www.2011.noisepop.com, 6-10pm, free. The Haigheration blog and Noise Pop 2011 present a unique pop-up experience packed with the sights, sounds, and tastes of the 'hood. Catch up on the latest news and check out old-timey photos, trivia, and all sorts of Lower Haight goodness. Plus, BBQ bites from Memphis Minnie's, beer from Magnolia Pub and Brewery, music, and a few surprises to boot. If you love the Lower Haight, this is one night you won't want to miss.

THURSDAY 17

Meet the cartoonists Cartoon Art Museum, 655 Mission, SF; (415) 227-8666, www.cartoonart.org. 7-9pm, \$5 suggested donation. Meet Aaron Renier and celebrate the release of his beautifully illustrated graphic novel, *The Unsinkable Walker Bean*, at this special presentation and book signing. As an added treat, Jason Shiga will also be presenting his best-selling and award-winning book, *Meanwhile*. Although both works are "meant" for grades four through six, they can each be universally enjoyed by children and adults just the same.

The Tribes of Burning Man book launch party Project One, 251 Rhode Island, SF; Facebook: The Tribes of Burning Man Book Launch Party. 7pm-1am, \$5. Come celebrate the release of SFBG's very own city editor's long-awaited book, Steve Jones' *The Tribes of Burning Man: How an Experimental City in the Desert is Shaping the New American Counterculture*, with readings, speeches, and special guests. It wouldn't be a party without music and dancing, so expect a few local DJs hitting the decks to get you moving.

SATURDAY 19

Chinese New Year celebration San Francisco Maritime National Historical Park, Hyde Street Pier, SF; (415) 447-5000, www.nps.gov. 9:30am-5:00pm, free. Ring in the Chinese New Year on the "high seas" – while safely docked to the Hyde Street Pier, that is – with the Maritime National Historical Park. They have a whole lot of fun activities planned, including ink block printing, origami, and other artsy and cultural fun for the whole family. Make sure to check out the schedule of events on their website so you don't miss out on any of the festivities.

SUNDAY 20

Mixtape swap Make-out Room, 3225 22nd St., SF; (415) 647-2888, www.sfmixtapesociety.com. 4-6pm, free. Sponsored by SFMOMA and Matador Records, this month's installment of the Mixtape Society's music exchange should have some pretty neat swag for the participants in the lively and spirited celebration of the art of the mix. Bring your unique compilation following the theme of "guilty pleasures" on any format you choose – cassette, CD, or USB – and swap for another. For a chance to win the Judges' Choice Award, be sure to submit a mix beforehand via the website. Good luck!

Golden Age of Soul San Francisco Main Public Library, 100 Larkin, SF; (415) 557-4400, www.sfpl.org. 2-4:30pm, free. In a town with a soul music dance party seemingly every night of the week, it would make sense that our own public library would host a film screening of rare film clips for all of you hand-clapping and hip-twisting boys and girls out there. Rock music historian Richie Unterberger will share his collection of rare celluloid footage from the 1960s and early 1970s featuring such soul masters as Nina Simone, Ray Charles, the Supremes, Marvin Gaye, and many more.

TUESDAY 22

Noise Pop happy hour show Benders Bar, 806 South Van Ness, SF; www.2011.noisepop.com. 5pm, free. Kick off this year's Noise Pop festival with a free matinee show featuring an eclectic mix of local acts – funk rockers-Dirty Ghosts (with beats by Aesop Rock, whose wife happens to be in the band), Hardships, featuring members of Zen Guerrilla (remember them?), and Flying V-wielding metal heads Hot Fog. **SFBG**



Alex Pettyfer is secretly alien in *I Am Number Four*, out Fri/18. | PHOTO BY JOHN BRAMLEY

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Peter Galvin, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Louis Peitzman, Lynn Rapoport, Ben Richardson, and Matt Sussman. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide at www.sfbg.com. For complete listings, see www.sfbg.com.

SF INDIEFEST

The 13th SF Independent Film Festival runs through Thurs/17 at the Roxie Theater, 3117 16th St, SF. Tickets (most shows \$11) available at www.sfindie.com or by calling 1-800-838-3006.

WED/16

The Sentimental Engine 7. *Toumast: Guitars and Kalashnikovs* 7. *Machotaildrop* 9:15. *Superstonic: The Rebel Dread* 9:15.

THURS/17

The Trashmaster 7. *Free Radicals* 7. *Last Circus* 9:15. *Nude Nuns With Big Guns* 9:15.

OPENING

» **And Everything is Going Fine** See “Life After Death.” (1:30) *Sundance Kabuki*. **Big Mommas: Like Father, Like Son** Tyler Perry be damned, Martin Lawrence is clutching onto his piece of the fat-old-lady-in-drag comedy pie. (1:47)

» **Even the Rain** It feels wrong to criticize an “issues movie” — particularly when the issues addressed are long overdue for discussion. *Even the Rain* takes on the privatization of water in Bolivia, but it does so in such an obvious, artless way that the ultimate message is muddled. The film follows a crew shooting an on-location movie about Christopher Columbus. The film-within-a-film is a less-than-flattering portrait of the explorer: if you’ve guessed that the exploitation of the native people will play a role in both narratives, you’d be right. The problem here is that *Even the Rain* rests on our collective outrage, doing little to explain the situation or even develop the characters. Case in point: Sebastian (Gael García Bernal), who shifts allegiances at will throughout the film. There’s an interesting link to be made between the time of Columbus and current injustice, but it’s not properly drawn here, and in the end, the few poignant moments get lost in the shuffle. (1:44) *Shattuck*. (Peitzman)

» **Henry-Georges Clouzot’s *Inferno*** A painstaking craftsman who left nothing to chance, French suspense master Clouzot (1955’s *Diabolique*, 1953’s *The Wages of Fear*) decided to push his own envelope a little in 1964. He cast Serge Reggiani as a resort innkeeper who becomes pathologically, paranoically possessive of his gorgeous wife (Romy Schneider). Convincing himself she’s having an affair, he gradually snaps tether — and the film itself would reflect that downward spiral by increasingly illustrating his mental stage in distortive image and sound. Unfortunately, the project also drove Clouzot mad in a way, as his grapplings at a new filmic language ran counter

to the kind of creative discipline that normally storyboarded everything within an inch of its life. Shooting endless footage, spending endless money, he finally admitted defeat and abandoned ship. Never completed, the film’s surviving pieces were restored for this absorbing unmaking-of documentary — even if the original clips, daring then but now looking like psychedelic kitsch, suggest *Inferno* would likely have been no masterpiece but a fascinating, instantly-dated failure. (1:37) *Roxie*. (Harvey)

» **I Am Number Four** Teen sci-fi drama based on a book co-written by the Oprah-angering (and yet he lives!) James Frey. (1:44) *Shattuck*.

» **Kaboom** See “Love Comes in Spurts.” (1:26) *Shattuck*.

» **Unknown** Liam Neeson stars as a man having a serious identity crisis. (1:49) *Presidio*.

ONGOING

All’s Well Ends Well 2011 and **I Love Hong Kong** (1:40) *Four Star*.

» **Another Year** (2:09) *Albany, Embarcadero*. **Barney’s Version** (2:12) *Embarcadero, Empire, Shattuck*.

» **Biutiful** (2:18) *California, SF Center, Sundance Kabuki*.

» **Black Swan** (1:50) *Piedmont, Shattuck, Sundance Kabuki*.

» **Blue Valentine** (1:53) *Four Star, SF Center, Shattuck, Sundance Kabuki*.

» **Cedar Rapids** What if *The 40 Year Old Virgin* (2005) got so *Parks and Rec’d* at *The Office* party that he ended up with a killer *Hangover* (2009)? Just maybe the morning-after baby would be *Cedar Rapids*. Director Miguel Arteta (2009’s *Youth in Revolt*) wrings sweet-natured chuckles from his banal, intensely beige wall-to-wall convention center biosphere, spurring such ponderings as, should John C. Reilly snatch comedy’s real-guy MVP tiara away from Seth Rogen? Consider Tim Lippe (Ed Helms of *The Hangover*), the polar opposite of George Clooney’s ultracompetent, complacent ax-wielder in *Up in the Air* (2009). He’s the naive man-

child-cum-corporate wannabe who never quite graduated from Timmyville into adulthood. But it’s up to Lippe to hold onto his firm’s coveted two-star rating at an annual convention in Cedar Rapids. Life conspires against him, however, and despite his heartfelt belief in insurance as a heroic profession, Lippe immediately gets sucked into the oh-so-distracting drama, stirred up by the dangerously subversive “Deanzie” Ziegler (John C. Reilly), whom our naif is warned against as a no-good poacher. Temptations lie around every PowerPoint and potato skin; as Deanzie warns Lippe’s Candide, “I’ve got tiger scratches all over my back. If you want to survive in this business, you gotta daaance with the tiger.” How do you do that? Cue lewd, boozy undulations — a potbelly lightly bouncing in the air-conditioned breeze. “You’ve got to show him a little teat.” Fortunately Arteta shows us plenty of that, equipped with a script by Wisconsin native Phil Johnston, written for Helms — and the latter does not disappoint. (1:26) *California, Metreon, Sundance Kabuki*. (Chun)

Come Undone (2:04) *Sundance Kabuki*.

The Eagle (1:54) *1000 Van Ness*.

The Fighter (1:54) *Presidio, 1000 Van Ness, SF Center, Sundance Kabuki*.

Gnomeo and Juliet (1:24) *Presidio, 1000 Van Ness, SF Center*.

» **The Green Hornet** (1:29) *1000 Van Ness, SF Center*.

» **The Illusionist** (1:20) *Shattuck, Smith Rafael, Inside Job* (2:00) *Shattuck*.

Just Go With It Only within the hermetically sealed landscape of the Hollywood romantic comedy can a man’s sociopathic impulse (to lie about being unhappily married to every gullible young woman he sleeps with over the course of two action-filled decades) be smoothed over into a laughable character defect that the right woman will see through or look past and then cure him of. But here we are in Hollywood, or rather, in Beverly Hills, where, as depicted by *Just Go With It*, the moral continuum seems to

CONTINUES ON PAGE 38 »

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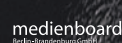
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ONGOING CONT>>

range from plastic surgeons who perform good boob jobs to plastic surgeons who perform bad ones. Adam Sandler is one of the good-fake-boob kinds but also the liar liar, and Jennifer Aniston is the long-suffering office assistant and single mom who joins forces with him in the cause of smoothing out a wrinkle in his ersatz romantic life. This involves the construction of an improvisatory tissue of lies so vast that it envelops an entire fake blended family (including not one but two creepily precocious children) and necessitates a trip to Hawaii and nearly two hours of penile-implant, mammary-gland, and alimentary-canal humor to be untangled sufficiently for a happy ending. Sandler and Aniston have a decent comic rapport going, at least until the sappy, sick-making moment of truth, and this reviewer may have snickered at one or two moments, or even periodically

throughout the film, but is deeply ashamed of it now. (1:56) *Marina*, 1000 Van Ness, Shattuck. (Rapoport)

Justin Bieber: Never Say Never 3D (1:45) 1000 Van Ness.

The King's Speech (1:58) Albany, Embarcadero, Empire, Marina, 1000 Van Ness, Piedmont, Sundance Kabuki.

The Mechanic (1:40) 1000 Van Ness, SF Center. **No Strings Attached** (1:50) 1000 Van Ness, Presidio.

Outside the Law (2:18) Embarcadero.

The Rite (1:47) 1000 Van Ness.

The Roommate (1:33) 1000 Van Ness.

Sanctum (1:43) 1000 Van Ness.

» **The Social Network** (2:00) Piedmont, Shattuck.

» **True Grit** (1:50) California, Empire, 1000 Van Ness, SF Center, Sundance Kabuki.

“2011 Academy Award-Nominated Short Films, Live-Action and Animated” (Live-action, 1:50; animated, 1:25). Shattuck. **SFBG**

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Schedules are for Wed/16–Tues/22 except where noted. Director and year are given when available. Double and triple features are marked with a •. All times are p.m. unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. \$5–10. “OpenScreening,” Thurs, 8. For participation info, contact ataopenscreening@atasite.org. An Island (Moon, 2010), Fri, 8.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$7.50–12. •**Fight Club** (Fincher, 1999), Wed, 2, 7, and **Insomnia** (Nolan, 2002), Wed, 4:35, 9:35. •**McCabe and Mrs. Miller** (Altman, 1971), Thurs, 2:20, 7, and **Pat Garrett and Billy the Kid** (Peckinpah, 1973), Thurs, 4:35, 9:15. “Midnites for Maniacs: King of the Hood” (Beverly Hills Cop (Brest, 1984), Fri, 7:30; **The Warriors** (Hill, 1979), Fri, 9:45; **The Last Dragon** (Schultz, 1985), Fri, 11:59. **The Leopard** (Visconti, 1963), Sat–Mon, 2:30, 7.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.50–15. **The Illusionist** (Chomet, 2010), call for dates and times. **Even the Rain** (Bollain, 2010), Feb 18–24, call for times.

GOETHE-INSTITUT SAN FRANCISCO 530 Bush, SF; (415) 263-8760. \$7. “From the Wild West to Outer Space: East German Films.” **Chingachook: The Great Snake** (Groschopp, 1967), Thurs, 7.

MECHANICS' INSTITUTE 57 Post, SF; (415) 393-0100, rsvp@milibrary.org. \$10. “CinemaLit Film Series: New Year's Revolutions.” **Adam's Rib** (Cukor, 1949), Fri, 6.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$5.50–9.50. “Film 50: History of Cinema: Fantasy Films and Realms of Enchantment.” **Le Million** (Clair, 1931), Wed, 3:10. “Radical Light: Alternative Film and Video in the San Francisco Bay Area.” “Abstraction in Film,” Wed, 7:30. “African Film Festival 2011.” “Contemporary African Short Films,” Thurs, 7. “Suspicion: The Films of Claude Chabrol and Alfred Hitchcock.” **Betty** (Chabrol, 1992), Fri, 7; **La Cérémonie** (Chabrol, 1995), Fri, 9; **The Swindle** (Chabrol, 1998), Sat, 8:50. “Cruel Cinema: New Directions in Tamil Film.” **Naan Kadavul** (Bala, 2009), Sat, 3. “Cinema Across Media: The 1920s.” **The Complete Metropolis** (Lang, 1926), Sat, 6. **Shoah** (Lanzmann, 1985), part one Sun, 11:30am; part two Sun, 5:15.

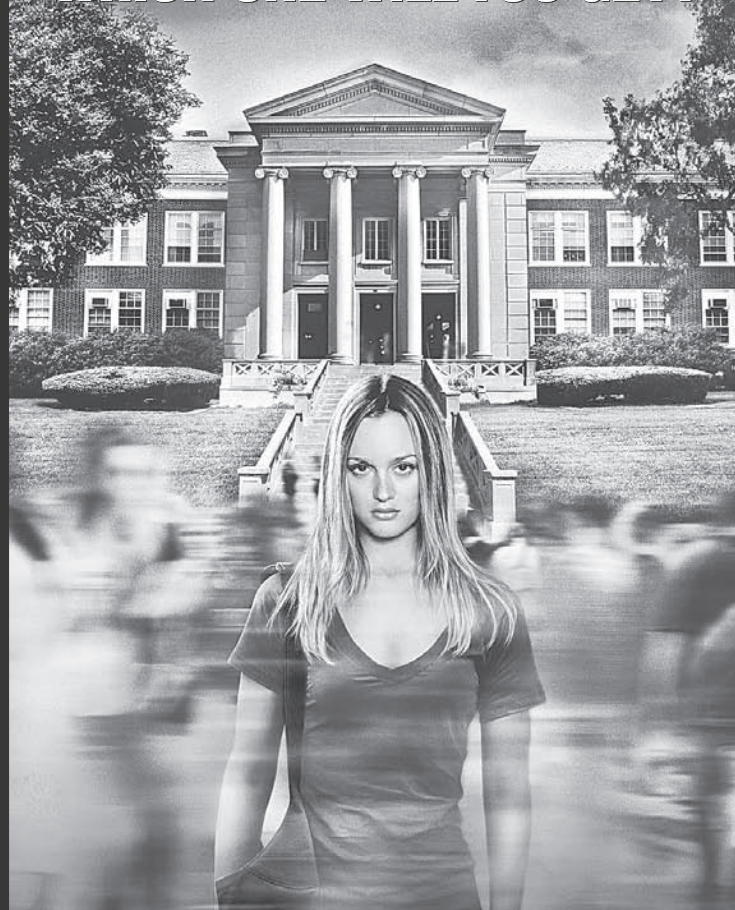
RED VIC 1727 Haight, SF; (415) 668-3994; www.redvicmoviehouse.com. \$6–10. **Four Lions** (Morris, 2010), Wed–Thurs, 7:15, 9:20 (also Wed, 2). **Harry Potter and the Deathly Hallows Part One** (Yates, 2010), Fri–Sat, 5, 8 (also Sat, 2). **Inside Job** (Ferguson, 2010), Sun–Tues, 7, 9:30 (also Sun, 2, 4:30). **White Material** (Denis, 2009), Feb 22–23, 7:15, 9:20 (also Feb 23, 2).

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$5–9.75. San Francisco Independent Film Festival, Wed–Thurs. See www.sfindie.com for more info. **Modern Romance** (Brooks, 1981), Fri, call for times; **Lost in America** (Brooks, 1985), Sat, call for times. **Henri-Georges Clouzot's Inferno** (Bromberg and Medre, 2009), Sun–Tues, call for times.

VIZ CINEMA New People, 1746 Post, SF; www.vizcinema.com. \$12. **Breath** (Kim, 2007), Sat, 5. **Gantz** (Sato, 2011), Sat, 7:15.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. \$6–8. “Volume 14: Middle East,” nine videos focusing on the Middle East compiled by ASPECT: The Chronicle of New Media Art, Jan 13–March 27 (gallery hours Thurs–Sat, noon–8; Sun, noon–6). “Around the World in 33 Films: The Jeonju Digital Project,” Thurs, 7:30; Sat, 7 and 9; Sun, 2 and 4. **SFBG**

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3. Official entries must be used: either the original page from the SF Bay Guardian, or the flyer available at Landmark Theatres. No other reproductions allowed.
4. Winners will be determined by most correct answers. Ties will be broken by random drawing.
5. Employees or agents of participating sponsors are not eligible.
6. No phone calls, please.
7. Winners will be notified by phone, or email by March 31, 2011.
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BEST PICTURE

- ☐ BLACK SWAN
- ☐ THE FIGHTER
- ☐ INCEPTION
- ☐ THE KIDS ARE ALL RIGHT
- ☐ THE KING'S SPEECH
- ☐ 127 HOURS
- ☐ THE SOCIAL NETWORK
- ☐ TOY STORY 3
- ☐ TRUE GRIT
- ☐ WINTER'S BONE

DIRECTING

- ☐ BLACK SWAN
- ☐ THE FIGHTER
- ☐ THE KING'S SPEECH
- ☐ THE SOCIAL NETWORK
- ☐ TRUE GRIT

ACTOR IN A LEADING ROLE

- ☐ Javier Bardem in BIUTIFUL
- ☐ Jeff Bridges in TRUE GRIT
- ☐ Jesse Eisenberg in THE SOCIAL NETWORK
- ☐ Colin Firth in THE KING'S SPEECH
- ☐ James Franco in 127 HOURS

ACTRESS IN A LEADING ROLE

- ☐ Annette Bening in THE KIDS ARE ALL RIGHT
- ☐ Nicole Kidman in RABBIT HOLE
- ☐ Jennifer Lawrence in WINTER'S BONE
- ☐ Natalie Portman in BLACK SWAN
- ☐ Michelle Williams in BLUE VALENTINE

ACTOR IN A SUPPORTING ROLE

- ☐ Christian Bale in THE FIGHTER
- ☐ John Hawkes in WINTER'S BONE
- ☐ Jeremy Renner in THE TOWN
- ☐ Mark Ruffalo in THE KIDS ARE ALL RIGHT
- ☐ Geoffrey Rush in THE KING'S SPEECH

ACTRESS IN A SUPPORTING ROLE

- ☐ Amy Adams in THE FIGHTER
- ☐ Helena Bonham Carter in THE KING'S SPEECH
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WRITING

(ADAPTED SCREENPLAY)

- ☐ 127 HOURS
- ☐ THE SOCIAL NETWORK
- ☐ TOY STORY 3
- ☐ TRUE GRIT
- ☐ WINTER'S BONE

WRITING

(ORIGINAL SCREENPLAY)

- ☐ ANOTHER YEAR
- ☐ THE FIGHTER
- ☐ INCEPTION
- ☐ THE KIDS ARE ALL RIGHT
- ☐ THE KING'S SPEECH

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> legal notices

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 447401. The following person is doing business as **Paulson Bott Press**, 2390 C 4th St Berkeley, CA 94710. Renee M Bott, 19 Claremont Cresc. Berkeley, CA 94705; Pam T Paulson, 1906 Harmon St Berkeley, CA 94703. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 1/3/11. Signed Renee M Bott. This statement was filed with the County Clerk the County of Alameda, CA by Patrick O'Connell on January 27, 2011. **#113299, February 9, 16, 23 and March 2, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0332391-00 The following person is doing business as **Fillmore Ent.**, 1176 Turk St San Francisco, CA 94115. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/3/11. Signed Paris D. Jenkins. This statement was filed by Jennifer Wong on January 3, 2011. **#113292, February 2, 9, 16 and 23, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0332397-00 The following person is doing business as **Money Makin' Entertainment**, 2501 Pine St #205 San Francisco, CA 94115. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/3/11. Signed Jeremiah Mims. This statement was filed by Magdalena Zevallos on January 3, 2011. **#113291, February 2, 9, 16 and 23, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0332600-00 The following person is doing business as **Perfumeria Y Variedades USA**, 2359 Mission St San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/11/11. Signed Daniel Yanes J. This statement was filed by Maribel Jaldon on January 11, 2011. **#113296, February 9, 16, 23 and March 2, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0332694-00 The following person is doing business as **A Place For Everything**, 470 Third St #205 San Francisco, CA 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/3/11. Signed Ramona Rideout. This statement was filed by Melissa Ortiz on January 14, 2011. **#113280, January 26, February 2, 9 and 16, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0332708-00 The following person is doing business as **1. Jon Brody Structural Engineers, 2. Jon Brody Architecture**, 1005 Sansome St Ste 240 San Francisco, CA 94111. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 1/3/06. Signed Jon E. Brody. This statement was filed by Marielyne L. Argente on January 14, 2011. **#113279, January 26, February 2, 9 and 16, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0332809-00 The following person is doing business as **1. Unicorn Tears Farm, 2. PETU - Free the Unicorns International, 3. Steve Krespel Sound Company**, 2382 Post St San Francisco, CA 94115. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Stephen K. Krespel. This statement was filed by Jennifer Wong on January 19, 2011. **#113281, January 26, February 2, 9 and 16, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0332834-00 The following person is doing business as **American Roofing, The**, 154 Lee Ave San Francisco, CA 94112. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/20/11. Signed Panfilo Jesus Armas. This statement was filed by Maribel Jaldon on January 20, 2011. **#113289, February 2, 9, 16 and 23, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0332864-00 The following person is doing business as **McNemey-Pellichoff-Roess-Howard Properties**, 14 Mint Plaza, 5th Floor San Francisco, CA 94103. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 2/21/06. Signed Patrick McNemey. This statement was filed by Maribel Jaldon on January 21, 2011. **#113284, January 26, February 2, 9 and 16, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0332865-00 The following person is doing business as **McNemey Roess Jessie Property**, 14 Mint Plaza, 5th Floor San Francisco, CA 94103. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 2/21/06. Signed Patrick McNemey. This statement was filed by Maribel Jaldon on January 21, 2011. **#113286, January 26, February 2, 9 and 16, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0332866-00 The following person is doing business as **McNemey-Pellichoff-Roess-Fifth Properties**, 14 Mint Plaza, 5th Floor San Francisco, CA 94103. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 2/21/06. Signed Patrick McNemey. This statement was filed by Maribel Jaldon on January 21, 2011. **#113285, January 26, February 2, 9 and 16, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0332867-00 The following person is doing business as **CJ - Bags and Apparel**, 197 Majestic Ave San Francisco, CA 94112. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/21/11. Signed Charles Ray Jones. This statement was filed by Magdalena Zevallos on January 21, 2011. **#113300, February 16, 23, March 2 and 9, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0332945-00 The following person is doing business as **WE Holistic Lifestyle Coaching**, 290 Division St Ste 200 San Francisco, CA 94103. This business is conducted by co-partners. Registrant commenced business under the above-listed fictitious business name on the date 1/11/11. Signed Tara Rota, Jator Pierre. This statement was filed by Magdalena Zevallos on January 25, 2011. **#113301, February 16, 23, March 2 and 9, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0332960-00 The following person is doing business as **JODR Inc**, 2420 Sunview Terrace Concord, CA 94520. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 1/25/08. Signed Miguel Del Rio. This statement was filed by Marielyne L. Argente on January 25, 2011. **#113290, February 2, 9, 16 and 23, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0332968-00 The following person is doing business as **ShipJunction**, 112 Stoneridge Ln San Francisco, CA 94143. This business is conducted by limited liability company. Registrant commenced business under the above-listed fictitious business name on the date 1/21/11. Signed Jason Ng. This statement was filed by Magdalena Zevallos on January 26, 2011. **#113293, February 9, 16, 23 and March 2, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0333145-00 The following person is doing business as **1. (y)our food choices, 2. your food choices**, 1545 Kirkham St Apt 3 San Francisco, CA 94122. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Jason E Snyder. This statement was filed by Maribel Jaldon on February 1, 2011. **#113295, February 9, 16, 23 and March 2, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0333251-00 The following person is doing business as **MM Caster & Industrial Supply**, 472 Tehama St San Francisco, CA 94103. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 2/4/11. Signed Michael A McClure. This statement was filed by Marielyne L. Argente on February 4, 2011. **#113297, February 9, 16, 23 and March 2, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0333274-00 The following person is doing business as **Tanja Nixx Photography**, 841 Columbus Ave San Francisco, CA 94133. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 2/7/11. Signed Tanja Nicklisch. This statement was filed by Maribel Jaldon on February 7, 2011. **#113298, February 9, 16, 23 and March 2, 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0333454-00 The following person is doing business as **1. Amir Mortazavi Develop Design Build; 2. Highlight**, 3043 Clay St San Francisco, CA 94115. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 2/11/11. Signed Amir Mortazavi. This statement was filed by Jennifer Wong on February 14, 2011. **#113302, February 16, 23, March 2 and 9, 2011**

NOTICE: Bring forth any verified claim(s) of right, title, interest, possession, or otherwise, hereinafter "Rights" in re 20 KINGSLAND PLACE, OAKLAND, CALIFORNIA 94619 in ALAMEDA County, California, APN: 036-2501-037, hereinafter "Property," by March 5, 2011, (deadline) or waive any such claim(s) thereto. Absent response by deadline all Rights re Property are with SAM SEGALL and WILLIAM GAFFNEY. Claim(s), e.g.: Notice of Interest, Trustee's Deed, mechanics lien, etc., must be declared true and correct, with genuine evidence thereof available for immediate inspection. Judicial or administrative action re Property is barred prior to response hereto. Assertions re Property without response hereto shall be charged three million dollars (\$3,000,000.00) US per act. Acts of stultification and barratry re Property will tort contractual relations with prospective advantage and be likewise charged. Respond to: NOTARY - 1524 San Carlos Avenue, #3 San Carlos, California 94070 **#113287, February 2, 9, 16 and 23, 2011**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-11-547428. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Justine Pichun Lo for change of name. TO ALL INTERESTED PERSONS: Petitioner **Justine Pichun Lo** filed a petition with this court for a decree changing names as follows: Present Name: Justine Pichun Lo Proposed Name: **Justine Beajulin Lo**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: March 22, 2011. Time: 9:00 AM room - 514. Signed by Ellen Chaitin, Presiding Judge on January 14, 2011. Endorsed Filed San Francisco County Superior Court on January 14, 2011 by Param Natt, Deputy Clerk. **Publication dates: January 26, February 2, 9 and 16 2011. L#113282**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-11-547439. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Carlitina Lozano-Banuelos for change of name. TO ALL INTERESTED PERSONS: Petitioner **Carlitina Lozano-Banuelos** filed a petition with this court for a decree changing names as follows: Present Name: Hernan Torres-Loazno Proposed Name: **Hernan Torres-Lozano**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: March 24, 2011. Time: 9:00 AM room - 514. Signed by Ellen Chaitin, Presiding Judge on January 20, 2011. Endorsed Filed San Francisco County Superior Court on January 20, 2011 by Deborah Steppe, Deputy Clerk. **Publication dates: January 26, February 2, 9 and 16 2011. L#113283**



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San Francisco International Airport is preparing to commence the Request for Proposal process for six retail leases:

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- Terminal 3 and International Terminal News and Bookstore/Café
- Terminal 3 Bath & Body Store
- Boarding Area F Newsstand
- Boarding Area F Athletic Apparel and Accessories Store

Staff invites you to attend the informational conference scheduled for Wednesday, March 16, 2011, at 10:00 a.m. in Conference Rm. 28R, International Terminal, North Shoulder Building, at San Francisco International Airport.

Information is available on our website at <http://www.flysfo.com/web/page/about/b2b/conces/> or by calling John Reeb, Senior Principal Property Manager, at (650) 821-4500.

CNS#2039785



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Additional information, including instructions on how to submit a proposal and the required submittal forms are posted online at <http://www.flysfo.com/web/page/about/b2b/conces/> or by calling Abdessamad (Sam) El Gord at (650) 821-4500.

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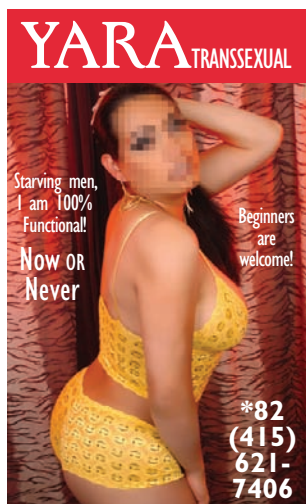
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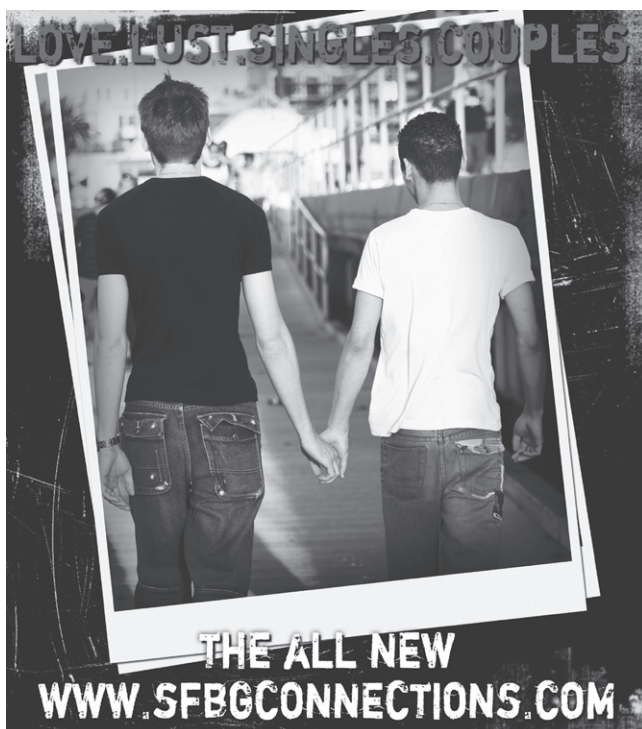
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